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VOL. 43 • NO. 6

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Much helpful material concerning the arts during the emergency will be included in the March issue. This is a time when alertness to the needs of our nation and its ideals is vital. Among other interesting articles will be: PAINTINGS DEPICT HIGH SPOTS IN MARINE HISTORY; DO YOU KNOW YOUR AMERICAN ARTS?; AN OLD ART REVIVED; HENRI ROUSSEAU; WHAT DO YOU KNOW ABOUT SHELLAC?; NEW MATERIALS; FILMONIZE, TENITE, EXCELITE. KEEP YOUR FILES COMPLETE.

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ST. LOUIS SCHOOL OF FINE ARTS

# DESIGN

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FEBRUARY 1942

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## Interesting Notes In The World Of Art

### National Hospital Day Poster Competition

• The American Hospital Association is launching a competition which should be of interest to the artists of the United States. Our artists have taken world leadership in the field of poster creation; the American Hospital Association wants to find the poster best suited to direct attention to the hospitals of the Nation as service centers for the care of our people. The distinguished jury which will consider every entry is composed of: Daniel Catton Rich, Director Art Institute of Chicago; John Averill, well-known designer; Stanley Ekman, free-lance illustrator; William A. Kittredge, well-known typographer and Laszlo Moholy-Nagy, Director, School of Design in Chicago.

Each poster should be designed to create good will for the community hospitals of America and to publicize National Hospital Day and the health service rendered by non-profit voluntary hospitals. The predominant color in printing the poster will be blue. Entries may be in color, black and white, or color photography. The dimensions will be 14 inches by 22 inches, allowing 3x14 inches at bottom for local hospital name imprint. Through this competition, the winning artists will bring their work to the attention of millions of people. The National Hospital Day Committee plans to distribute the posters to 6,000 hospitals, to newspapers and magazines, and many of the 120,000 firms whose employees are enrolled in Blue Cross Plans for hospital service.

The closing date is March 20, 1942. Entries should be sent prepaid to the National Hospital Day Committee, American Hospital Association, 18 E. Division Street, Chicago, Ill. Attention of C. Rufus Rorem from whom details and further information may be had.

### New York Craftsmen Exhibit

• The annual exhibit of the New York Society of Craftsmen will be held at the Barbizon Plaza Art Galleries at the Hotel Barbizon Plaza, Sixth avenue and 58th street, New York City, from Monday, March 9th through Sunday, March 22nd. The exhibit will open Monday evening and will be open daily thereafter from 1 p. m. to 6 p. m., Sundays included, and on Thursdays from 1 p. m. to 10 p. m.

The exhibit will be assembled in order to show the relationship of Craftsmen's work to the development of beauty and comfort in the home. In order to further this idea, special pieces will be made by the Craftsmen with emphasis placed on the practical application of Art in the home.

### D. A. R. Exhibits Pottery

• From February 21st to June the Museum of the Daughters of the American Revolution, Washington, D. C., is holding an exhibition called Potteries and China, which will include most of our ceramic collection. It is mostly of Oriental, English and American wares made prior to 1830. It will include a section on the process of pottery making, some table settings showing the types of silver which would accompany the dishes of different decades, as well as a section pointing out the evolution of shapes of hollow ware. Gallery talks, free to all, are held at 11 on Wednesday mornings.



# THE PLACE OF ART IN DEFENSE

By RUTH HINES TEMPLE

Western Kentucky State Teachers College

● This is a haunting question. Like a bubble from deep waters, evidence of the presence of a hidden reality, the question comes to the surface. At a time when men and women once more are dealing with the fundamental problems of survival, does art have a place in their daily living?

## DOES ART HAVE A LEGITIMATE PLACE IN DEFENSE?

● Instantly, there comes the reassuring thought that in all the great periods of man's development, art, the "right making" of things has given integrity and meaning to the material cultures of those ages. Paleolithic man, making for his loved one a necklace of stag's teeth or shells, arranging them rhythmically and with an instinctive appreciation of pattern, created material wealth of great beauty. Indeed, he probably clubbed the head of any thieving knave who dared put his hands upon it. Egypt, working in gigantic masses, and with consummate genius for the organization of conventionalized detail, built into the diorite and granite of its tombs and temples the everlasting soul of Egyptian life and philosophy. The Parthenon, with its exquisite proportions, with its golden mean between naturalism and decorative pattern, with its interpretation of contemporary belief, is Greece itself. Likewise, the cathedrals of Europe with their sky-reaching vaults, their fervent carvings and their regal stained glass, the enamels and copper gilt of ointment boxes and the countless accessories of the Mass are the Middle Ages. On and on the examples might be multiplied. Together they prove that in the beautiful achievement of those buildings and objects necessary to his daily life, man

throughout the ages has expressed the eternal quality of his soul. Because he has imprisoned his heart and soul within those objects of beauty, man has been willing, always, to pour out his life in the hope of guaranteeing their preservation.

## NATIONS DRAMATIZE THE TRUTH TODAY

● Nations dramatize this truth for us today. England is England because of its literature, because of its ideals of every man, of justice and of home. England is England, too, because of its Westminster Abbey, its Durham, its York, and other ecclesiastical structures and because of its beautiful Cambridge and Oxford. England is England because of its vine-covered cottages, its moors, its parks, and its rural roads—the Englishman's perfect expression of his home-loving heart in regional development and maintenance. England fights to preserve this something that is her life—this beauty compounded of spirit and material achievement.

## THE ARTS HAVE CONTRIBUTED TO THE SUM TOTAL OF AMERICA

● Now the conflict has taken on the most personal and intimate meaning for America. We shall defend America! One may then ask, "How have the visual arts contributed to the sum total of the America our generation finds worthy of defense?" The answer is as varied as the life of our country, but it is certain. The white clapboard homes and meeting houses of New England, the stone farm buildings of Pennsylvania, the brick manor houses along the James river, the mansions of Charleston and the South express the early ideals and trends of the new country. From these the spirit of the developing American nation speaks. They are one with our American heritage. The vast collections of paintings, sculpture, and the minor arts that have found a place in the private galleries and in the great

museums of our country have contributed their catholicity to the wealth and freedom of American thought. It is as if these stand out as material symbols of American freedom of speech.

## THE MACHINE AGE IN AMERICA HAS BECOME ARTICULATE THROUGH THE VISUAL ARTS

● In our own day, achievements peculiar to our own economic, scientific, and social order have given their richness to our living in America. These include the skyscraper with its plane surfaces; architectonic sculpture; our great planning schemes to promote greater efficiency, beauty and happiness in towns and cities; improved living quarters for the underprivileged; the best of contemporary design in home architecture, fabrics, transportation, and in the thousand and one gadgets and implements from potato mashers to furnaces. These have converted the everyday living of the average American into an amazing experience of ease and harmony. It is probably true that the major portion of art production in our day has been devised to increase the satisfaction and beauty of home life. These everyday utensils, efficient, beautiful in mass and line and color, represent the triumphant American spirit of initiative and enterprise. The American machine age has become articulate through the visual arts.

## THE IDEALS OF AMERICA ARE EXPRESSED IN ITS ART

● In the art work of past generations, in the presence here of great art collections, in the production of our machine age the ideals of America have found material expression. Into this American fabric of idealism, home, and human rights that we shall fight to preserve, the visual arts are inextricably interwoven.

(Continued on Page 24)



## THE ROLE OF ART TEACHING IN WAR TIMES

● We are all engaged in this all out war. We are all determined to win it. We are ready to work and to make sacrifices—to sacrifice everything except the ideals and freedoms for which we fight and Young America for whom we fight. In holding fast to these ideals and in continuing them for the young people of America, educators and particularly art educators have a serious responsibility. Fanned by the upsurge of patriotic fervor, the dangerous hysteria which is the first grim reaction to the shock of war, has made some citizens suggest that the schools abandon or curtail cultural things, all spiritual and emotional satisfactions for the immediate practical training of youth in the mechanics of war. This has been done effectively in other countries. Yes, but in dictator countries where youth is not a precious individual with a soul but merely a cog in a machine, a machine of war. Are we prepared to subscribe to this ideology and to this method?

The young people now in our schools will live most of their lives in the post-war world. What a tragedy if, though victorious, that world were stripped of the cultural backgrounds, the aesthetic standards and individual resources vital to democratic living!

After the war, specialized skills and war technics will not be needed but ideals, faith, emotional stability, resourcefulness, sensitiveness to functional beauty and developed personal talents will be the only building stones strong enough to construct the foundations of a victorious America.

Art concerns itself primarily with just these things, therefore we must have not less but more art in the schools to sustain youth against the present impact of mechanistic regimentation and to insure to the future years a well-balanced generation prepared to share in the building of a democratic world and equipped to live happily and to work effectively in it.

No thoughtful art educator would advocate resorting to "ivory-tower" art as an escape from reality. That aimless personal indulgence has never been sound art education. Art teachers can make their greatest contribution by doing the best teaching they can do, by using art to make the present lives of young people as normal and constructive as possible, by selecting art experiences most conducive to emotional stability, inventive thinking, development of manipulative skills and art experiences that provide a reservoir of inner satisfaction, appreciation and calm to enable youth to face disrupted homes, war hysteria and sudden changes in economic status with some sort of balance and adaptability.

We hear so much talk of priorities—priorities on materials needed for destructive war. It might be well to draw up a list of educational priorities for constructive living. Such a list would include those experiences needed to build persons with greater sensitivity to beauty who will demand it in every simple object, persons with more inventive imaginations, persons with the cultural resources and the skills to enjoy absorbing work. The arts—all the creative arts would head this list of educational priorities. Art knows no national boundaries, has no causes to espouse, no economic pressure to exert, therefore art can serve as a basis for the realization of fundamental patterns of living having nothing to do with mass psychology but concerned only with individual standards, integrities and contributions.

## THE PRESENT EMERGENCY AND ART EDUCATION

● Now that we have actively joined the forces fighting for the preservation and extension of democracy, art teachers at all levels face two challenging tasks.

First, we must win the war to make certain that those principles and institutions in which we believe will be allowed and encouraged to develop. We must lend all possible support to the great cause—and artists have much to contribute.

Posters and publicity of all types, paintings to raise morale and engender patriotic emotion, design for military industry, photography and camouflage are all within our field. Art teachers can render great service by fostering activities which relieve tensions and raise morale. Artists and art educators are not concerned merely with bringing beauty into life; they are deeply concerned with making the world safe for freedom.

Second, we must keep alive those principles and institutions for which we are fighting. One of the great dangers today is that in our zeal to conquer an enemy, we may neglect to preserve—and strengthen—those aspects of living which are vital to democracy. The arts in particular are great humanizing activities. They bring men to new and higher understandings, they aid the development of healthy individualism, and they contribute their share to communal living.

# SIGNIFICANT AND TIMELY STATEMENTS BY LEADING EDUCATORS OF AMERICA

VIRGINIA MURPHY

Director of Art Educ.

New York City, N. Y.

DR. RAY FAULKNER

Teachers College

Columbia University

President, Department

of Art, Nat. Ed. Assoc.

# PRESENT DAY CONDITIONS REQUIRE US TO BE AWARE OF THE ART NEEDS NOW

**RUTH LAWRENCE, DIR.**  
University Gallery  
University of Minnesota

**CHARLES B. BRADLEY**  
Director of Art Education  
State Teachers College  
Buffalo, New York

**JESSIE TODD**  
Elementary School  
Univ. of Chicago

## THE ARTS HAVE JUSTIFIED THEMSELVES

● These are the days when schools are working on their budgets. Due to war conditions all of us realize that requests for funds for the days ahead must be more closely scrutinized than ever before.

The necessity may come when the little cost, which is given to support art will have to be saved. If that is the case we can do nothing but bow to that extremity. It is very clear also that we in the arts are not the ones to say whether the work we are doing is vital to our students or not.

When every agency is "all out for defense," irrespective of inconvenience and loss to the individual, the question will naturally arise in many minds. What of art? But do we have to make a case for the arts? Personally, I have seen signs in this war which lead me to believe that the arts do not have to be justified, because great segments of mankind are beginning to realize, more than ever before, the importance of the spiritual factors in man which the arts make real and tangible. We would most assuredly challenge the suppression of man's desire for the good, the beautiful and the true—those things certainly which make life bearable and worth the struggle.

England, whose present economic straits cannot for a moment be compared to ours today, has found it necessary to reopen her museums, galleries and art schools, which she had closed in those just days of preparation "to take it." These museums and art schools are crowded, unprecedentedly in the whole history of those institutions.

From their experience as well as from our own, since the last war, doctors, psychiatrists and now even some military men in America are beginning to recognize the value of the arts in their health giving and curative benefits. It has cost the government about \$25,000 per man to maintain those who were broken by the last war. Anything we can do to raise the morale of civilian and soldier alike in this war, is not only money in our pockets but soothing to a conscience stricken world.

## ART MUST SERVE TO SURVIVE

● Art Education must serve if it is to survive. The best art education develops where the Art Department serves the needs of the school, the community and the public;—more art serving life. In our present national emergency art must serve the great cause of democracy, help build morale, sell U. S. War Savings Stamps, support the Red Cross and other war efforts. The all-out effort for victory must be expressed through art. Planned courses should be adapted to serve each local, state and national war effort possible. This is no time to worry about your course of study. Stimulate the interest of youth in winning the war. Offer your art services to all of your local organizations and you will find many opportunities where art may serve. This is the contribution which we can make in the present emergency.

## TEACHERS NEED TO GIVE 200 PERCENT OF EFFORT

● Children are harder to teach than they used to be. Teachers all over America say this over and over again. Children's sleep is interrupted by radios going late into the night. They feel insecure because of brothers, fathers, uncles and cousins going to war. They have less to eat because of the rising cost of living. The teacher has the same worries as the children but she must put them aside and give twice as much effort so that during school hours the cares of the world may be forgotten and the children may become educated for the life of today and the life that will follow the war.

No class is more important than the art class. Here children are growing in initiative. They are experimenting with materials. They are developing judgment. They are learning to cooperate with others. In the group planning Mary has to give up a little of what she wants and accept part of what Willie wants. The group projects develop leaders and give courage to the more retiring children. The art work extends beyond the boundaries of the art room. The changing exhibits decorate the halls and make the school a more colorful, interesting place. The operetta with words and music composed by the children is made twice as effective by the scenery painted in the art room. The social studies are made to live by the modelling, painting and wood work.

Art is such a necessary part of the school that it is difficult to imagine a modern school without it. Progressive educators realize this. It will not be dropped from the curriculum as it was in many places during the last war. In no other class do the children have more opportunities to imitate, stimulate, evaluate, experiment and cooperate and what qualities are more important today than these.

## THE PLACE OF ART IN THE NATIONAL EMERGENCY

• The National Emergency is based on the threat of destruction and loss of what we claim to hold most dear—the privileges of a democracy. Have we meditated long enough to realize just what it is we are struggling to keep? Have we as art educators been too concerned with a limited horizon and a narrow concept of art to lost sight of the meaning of democracy? Have we given due consideration to the place of art in general education in that democracy? These and other questions are a challenge to art in education. If we pause for a moment and list only a few of the many characteristics and advantages of a democracy worth our personal sacrifice and effort to protect, we shall find many that are directly related to art.

We think of democracy as "a way of life in which the individual is made the center of things and is encouraged to develop freely according to his own nature." Perhaps there is no other subject in our educational programs that equals the opportunities offered by art to recognize this first characteristic of democracy. In a program of progressing education, art has been recognized as a vital part of general education due to the opportunities it provides for discovering and developing individual differences due to nature or nurture as found in every group. This basic article of faith serves as the foundation of all the rest—"men are the most precious things on earth."

We think of democracy as "marked by freedom of enterprise in which every man is encouraged to follow the calling of his choice and is protected in the possession and enjoyment of the fruits of his labor." Since we know that certain individuals are naturally musical, others mechanical, etc., we recognize the contributions each individual makes to life as a unified whole. A democracy encourages every individual to follow the calling of his choice. In the art classes in our schools today, pupils soon learn to appreciate and respect the different talents of other individuals and the opportunity a democracy provides for their development.

We further think of a democracy as "a society in which all artificial barriers are absent," a society with no "rigid social classes." A democracy recognizes opportunities for all. "Racial, cultural, political minorities are tolerated, respected and valued." Democracy breeds tolerance through understanding and recognition of the most basic article of the democratic faith—the worth of the individual human being. In contemporary art education tolerance and respect is developed for the many individual modes of self expression as one of the privileges of democracy. This is in contrast to the totalitarian theory of conformity and submission.

In a description of a functional democracy, Lester Dix includes that a functional democracy "is operational, unceasingly doing things to living persons, for living persons as they live together." Contemporary art education is based on the recognition of actual human needs and interests of living persons. In the administration of modern art classes, the principles of democracy are developed in a cooperative way which requires the respect of all. The interest and effort of each member of the group is enlisted to control the classroom situation as an example of living in a democracy. This affords a constant challenge to art educators to plan the art program cooperatively with pupils, other teachers, and parents to meet actual needs and interests. They have revised older programs of art which recognized only a talented few to an everchanging program of art for all.

The emergency has been a challenge to art educators, to units in a devotion and support of art in general in a democracy. They must see human beings,—not subject matter, as the most important part of life. To be united does not mean that there cannot be differences in viewpoint. To be united we must overcome some of our personal prejudices. We as art educators must recognize the possible different values and contributions made by others with different viewpoints

## CONSIDER THE PLACE OF ART IN GENERAL EDUCATION AND DEMOCRACY

ROBERT STOSE HILPERT

University Of California  
At Los Angeles



# WE NEED TO TAKE STOCK OF OUR THINKING OUR LIVING OUR TEACHING

on art and education. We need to take stock of our thinking, our philosophy, our way of living, our way of teaching. We need to check our practices against our concepts of democracy; we need to test our art and our art teaching to see if they are worthy of a place in life today.

We need now to face facts objectively. It is hoped that we shall not turn excitedly to a temporary program, as did some art educators during the last war when art experiences became limited to patriotic posters and designs based on national symbols. It is shortsighted to consider this emergency as a temporary thing of a few months or years. We must seriously see this in a long-time view and recognize the relative place of art in the sequence. The needs of the present are the consequence of preceding events; what is required in the future will be conditioned by the manner in which we deal with current issues.

We must not lose our sense of direction. There is grave danger in holding to a short view with a tendency to concentrate upon immediate problems without seeing them in relation to life and time as a larger whole. However, those who take the long view and think only on the future, may possibly allow immediate current issues to be settled by others in such a manner as to render the more ideal long-term goal impossible of attainment. An outside pressure-group may attempt to influence current issues and set up a pattern which may be almost impossible to change. For example, a certain group recently attempted to force a school to drop art in order to divert the budget and the space to train boys in machine shop work,—all because in that community the emergency had caused a sudden demand for skilled die and tool makers. We may admit the need for such skilled workers in the defense program; we may have to give up space originally allotted to art education, but we must not let the teaching of art be dropped from the curriculum. Now, more than ever before in the history of our schools, is there need for art experiences in life. The art program should be an expanding one to include adult recreation programs. For example, the Los Angeles Department of Playground and Recreation has just opened an art and craft center. Within the first few weeks, over 500 are enrolled in its free classes in design, painting, metalwork, stage-craft, woodcraft, plastics, etc. In this community which is contributing to the production of aircraft for defense, skilled mechanical workers, secretarial staff, and others are working under pressure in a sincere effort to win the war for democracy. There is need in this program of nervous strain for the creative opportunities provided in the art program. Our long-term plan must include a similar program for leisure and recreation. To us falls the program to promote social habits and cultural interests. It is encouraging and inspiring to realize that even with air-raids and destruction in England, the British have shown an increased interest and participation in the arts. To some, art is but an escape from the realities of a war-torn world, and a necessary form of therapy to balance their existence. To others engaged in responsible duties, the joy of creative experiences provided by the arts is a necessary balance for the total whole being. With "jitters" caused by the pressure of responsibilities in this emergency we need the stabilizing influence of participation in the arts. The nation will be helped through the confusion of these troublesome times by a steady awakening to the practical values of art in everyday life.

# WE NEED ART EXPERIENCES IN OUR LIVES NOW MORE THAN EVER

It is a challenge to everyone interested in art to share with all others his skills and talents to help make life a richer and more enjoyable experience through the arts and thus balance the demands now being made on our physical, mental, and emotional energy as our contribution in this emergency to defend that which we hold most dear,—the privileges of a democracy.

*For a more comprehensive discussion of the fundamental concepts of democracy, the reader is recommended to consider "The Education of Free Men in American Democracy" released by Educational Policies Commission of the N. E. A.*

# WHEN SAVING MATERIALS BRINGS BETTER DESIGN • THAT'S NEWS

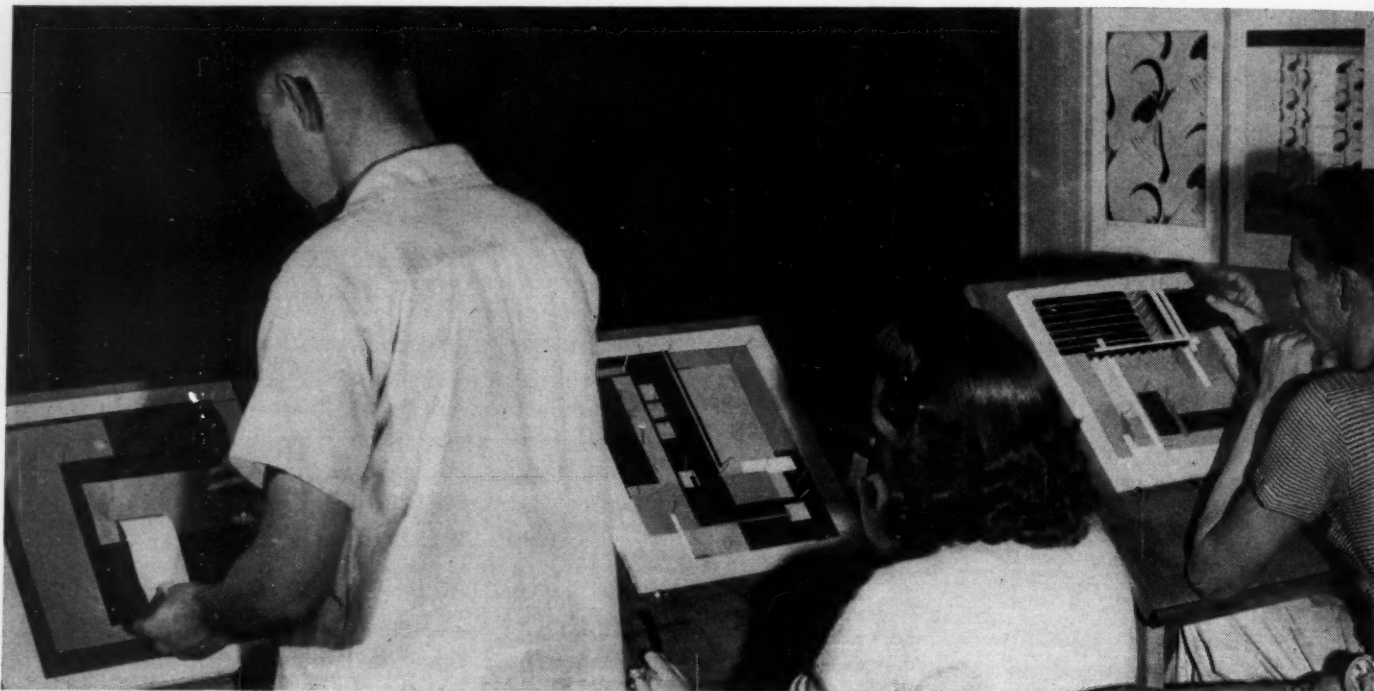
JOHN FRENCH  
Teachers College  
San Jose, Calif.

First, I did not feel that smaller paper was the solution. A postage-stamp size may save on materials, but it probably loses in freedom and direct-

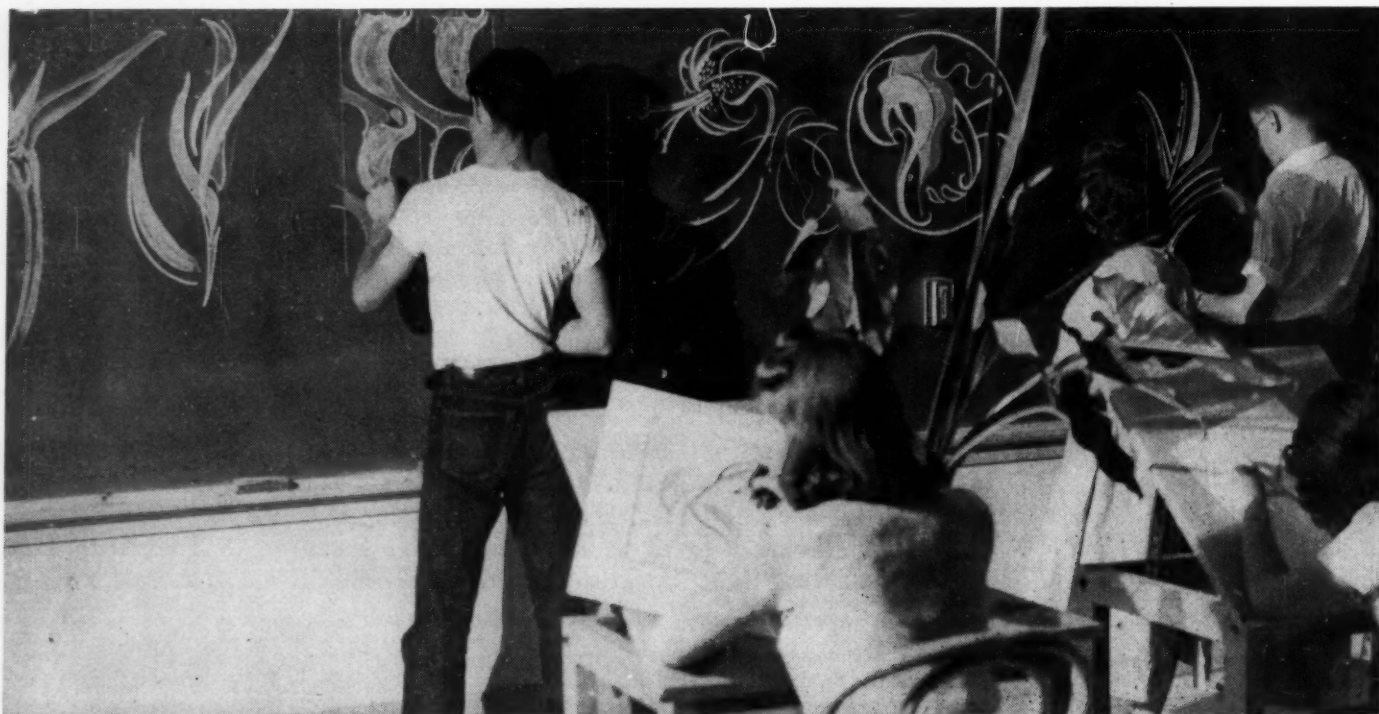
ness. Neither did I feel that all large, carefully-executed problems should be dropped from the course. The students want a record of their development,

and this development is most impressive in technically pleasing designs.

In economizing, one way to save paper is to use old paper. We had boxes



1. At the San Jose State College in California, students use scrap material to good advantage. This method saves materials.



2. Students working out preliminary designs on the blackboard. A flexible method that saves paper, and encourages freedom.



of scraps of colored paper. Students added to this collection with paper from home. Even colored sections of magazine illustrations were saved.

We were lucky in having squares of masonite left over from some remodeling in the art department. On these squares the students develop the idea for their designs in cut paper, pinning the pieces in place. The idea completed, the paper can be returned to the boxes and used again. Some designs can become permanent by pasting the pieces together and mounting them.

This method encourages experimentation. There is no chance for a student to admit, "I don't like this color, but I haven't time to change it." Here a change is a matter of seconds. The flexibility of the method encourages exploration.

The beginning students can see how a design develops. The student at the left in illustration I has just begun his design. From the first combination the student works for balance of color and tone and interest. Thoughtfully, step by step, he can work out patterns that are pleasing. The main ideas are solved first; subordinant interests and movements are added as the design calls for them.

A battle is won when the student thinks of the design as a unit, not a collection of parts. No more "What shall I fill in here?" no more "What can I do with the background?" There is no "background." The design may be simple or complex, may have two colors or twenty. It is, from the first step, a design.

Collages for color schemes, texture, and scale are worked out in the same way, with the materials selected from boxes of paper, cloth, foil and metals.

In another attempt to save paper, the students did their preliminary work on the blackboard. Besides saving on paper, the students worked larger and more freely. The medium was so flexible that designs were not drawn, they are evolved. Just erase for any change. In the lower illustration II students are working on their first problem in which natural forms are the source material. The student at the left has, in three designs, worked from a naturalistic drawing to a stylized all-over pattern. His first step is an accurate drawing of a Bird of Paradise blossom. After a careful study of the character and main movements of this flower, he drew the single design unit. From this unit, he is developing the repeat pattern, a free reorganization of the characteristic motifs and rhythms of the original flower.

In the middle of the blackboard, the student is working the leaves, stamens, and petals of a lily into a circular de-



BEFORE: A classroom set-up that combines good looking objects poorly related.

sign for a tray. Notice how the student is organizing details of the first drawing into an integrated and vigorous composition.

At the right a third student shows his version of the spikiness and staccato character of the Bird of Paradise blossom. These students are developing personal and vivid designs, and they stop only when they have tried numerous ideas and solutions.

After these experiments, I decided to omit some of "the design problems," set recipes that had been used in the course for years. Here is one of the new problems, a typical "before and after," showing the students' knowledge and application of design.

I made the first set-up as a conscious example of objects in awkward relationship. "It looks like our boarding house" was an immediate student remark. I chose two chairs and a table that were in the art department and placed them against one wall of the room. A window was indicated by pinning strips of dark paper to the wall to simulate panes.

In class discussion, each object was discussed for its own merit, and its effect in its relationship to other objects. On the board, under the heading of "functional" and "decorative" we listed the good and bad points of the set-up.

The functional list included: "Pictures too high on wall," "Lamp too low for reading," "Lamp too far from chair for reading," "Chairs not placed for conversation," "Table too crowded for any casual use, such as putting down a book or magazine."

A partial "decorative list" suggested: "Drapery design too bold for lightness of chairs," "Naturalistic flowers in pic-



AFTER: The same furniture integrated. This problem uses no paint or paper.

tures and stylized flowers in draperies fight for attention," "Pictures and draperies awkward in scale," "Vertical cat-tails unpleasant with curved flower design," "Lamp looks extra heavy next to cat-tails," "Lamp too heavy with slimmness of chairs," "Heavy table covering makes table legs look even more spindly," "All furniture is 'thin' near the floor," "Too many contrasting patterns in rug, table cover, and draperies," "No single idea or no dominant theme."

Picture number two, the "after" was the result of spirited discussion.

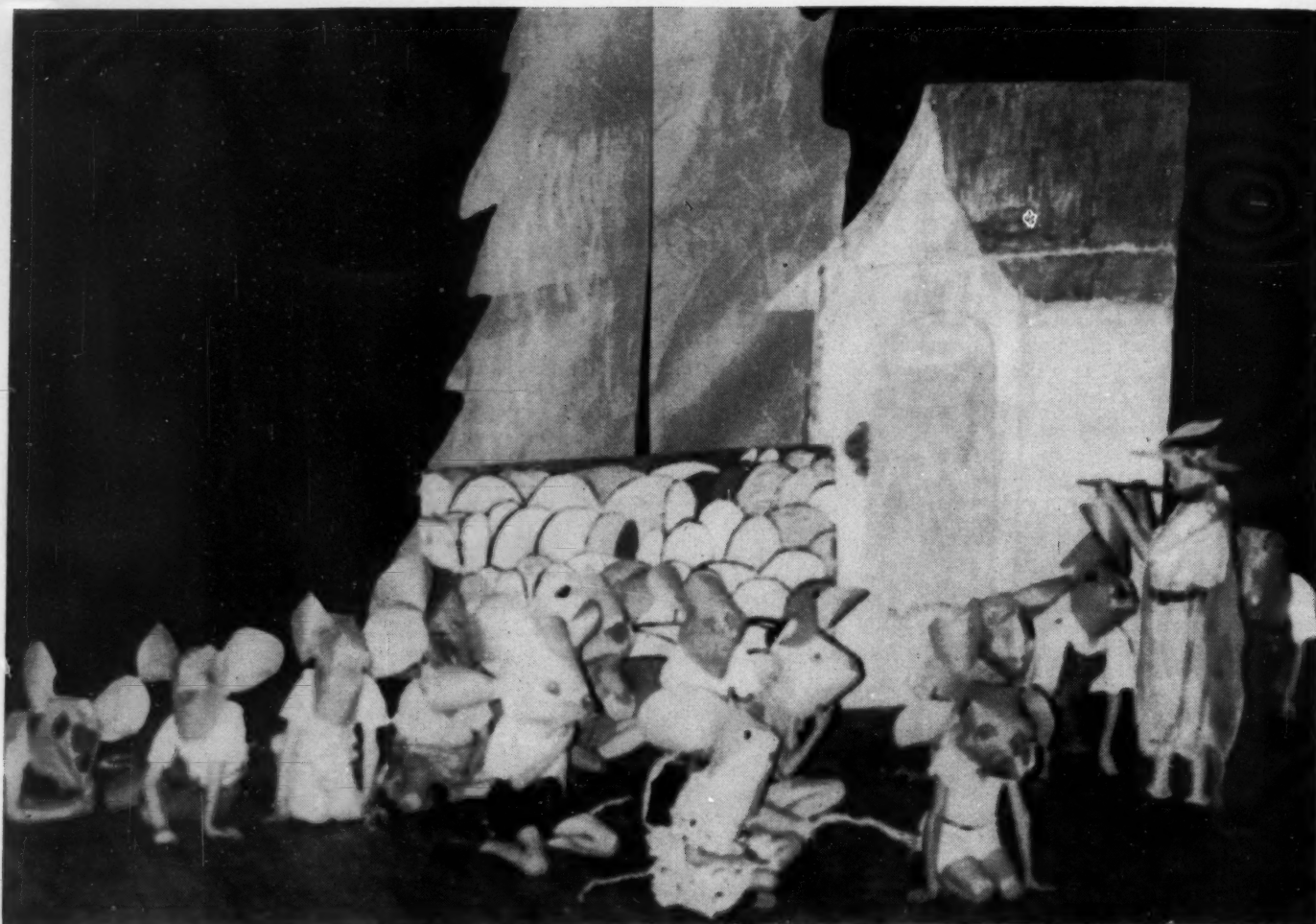
A reproduction of a painting by Millard Sheets was chosen because it "went with the chairs." Note the similarity of rhythm, or curve motifs, and of elegance. Because the subject matter of the picture has strong interest, an abstract design in subdued color was chosen for the drapery—a batik that repeated the browns and ochres of the reproduction. We chose dried pods and grasses for the arrangement on the table, feeling that they repeated the character of the landscape.

We could not change the table, so we kept it simple in arrangement, interesting only through the varied textures of paper, glass, cloth, and pottery.

The excessive thinness near the floor was partially remedied by carrying the draper as a solid mass to the floor, and by substituting a natural matting that tied the various tones and shapes together. Such a minor point as the placing of the ladderback chair against the window panes was considered and improved.

This class problem took no paint or paper at all, yet the class learned and was stimulated. They saw design problems become a "design for living."





*"The Pied Piper of Hamelin" and mice with the background made by the children under the direction of Mrs. Dorothea Swander at The Indiana State Teachers College at Terre Haute.*

# EQUIPMENT AND MATERIALS

## A TIMELY TALK TO ELEMENTARY ART TEACHERS

By DOROTHEA SWANDER  
State Teachers College  
Terre Haute, Indiana

It is not necessary to spend large sums of money equipping the art room. The resourceful teacher can make use of old equipment and waste space. It should be kept in mind that the art laboratory is not an exhibition room and should not be treated as such. It is a place where boys and girls are actively participating in the use of many materials. The child's joy of creating should not be killed through fear that he may mar or disorganize the equipment.

Perhaps the most ideal art laboratory

arrangement for the school with unlimited means would be a spacious room in immediate connection with the home room. Glass makes the most satisfactory wall division between the home room and activities room. The transparent wall would be beneficial to pupils and teacher. Pupils may then enter the laboratory and work at any time. The teacher, busy with another group, can see when help is needed by the pupils in the laboratory. When work is not progressing smoothly she can give assistance.

The art laboratory or activities room should have at least two large tables. Four would be better. These should be about seven feet long and three feet

wide. Thirty stools of different heights are needed. The stools should vary in height in accordance with the height of work benches, easels and tables. The size of these will depend on the size children that make use of them. Two work benches with vises, twelve easel tables, eighteen clay modeling wheels, one large electric potters wheel, two clay bins, one each for new and used clay, a storage cabinet, a drying cabinet and sufficient supply cabinets for storage and other materials should be had. Large picture files are necessary for reference material. A long sink with running hot and cold water should be placed near the clay bins. A full length mirror is essential for costume plan-

ning, self modeling and criticism. At least one large loom and other smaller ones should be provided for weaving. A two-burner electric plate stove should be had for heating dyes and wax. There should be a suitable space for displaying children's work. Exhibit space should also be provided for a changing exhibit of very fine professional art.

A smaller sound-proof compartment should lead off of this room. This small laboratory is provided for noisy work. It should be equipped with a work bench, vise, hammer, wood and metal saws, nails, files, sand bag for metal work and metal stamping tools. There should be ample room for four pupils to move about without interfering with one another.

The next most ideal situation for the study of art would be to have a home room large enough to house a work bench, two large tables, and still have ample surplus floor space for free movement. The tables need not be new ones. A board top placed across horses makes a very satisfactory work table. The room should have a large storage cabinet.

If neither of the above are available and you are teaching in the average school, where the rooms are just large enough to hold the pupils' desks with aisles to permit children to walk comfortably to their seats, and the desk tops are too small to hold more than a twelve by fourteen piece of paper, do not be discouraged. Remember you are teaching in the average school situation. There are thousands of other teachers working successfully with children in similar positions. There are few with the ideal or semi-ideal laboratory. The desks can be used during the planning period. They can also be used for some small work. The floor and wall board can be utilized. Children are perfectly happy working on them. Strips of wrapping paper can be adhesived to the walls. They make excellent substitutes for easels. The floor can be covered with newspaper and take the place of the tables. Hand made looms by the children can substitute for expensive manufactured ones. These can be leaned on the wall. Small looms can also be made and stored. Occasionally the stove in the home economics room can be used for special problems.

Perhaps one room can be secured for the art department to store bulky supplies. It is well if a part of this room can have some special equipment to be used in common by all children. There should be at least several large work tables, a work bench and a small stove,

stools, and a sink and running water. North light is always preferred for the art laboratory.

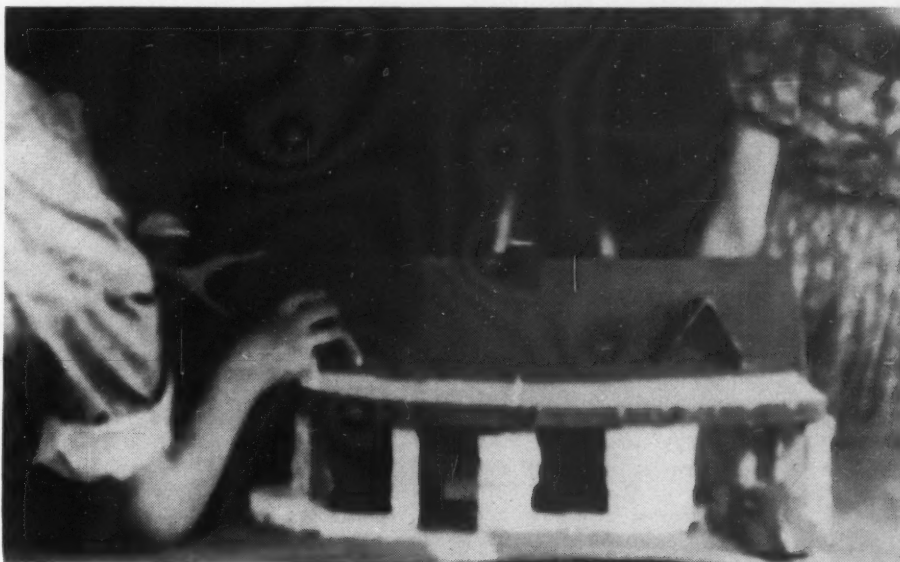
The school yard will be one of the most pleasant laboratories during satisfactory weather. Some heavy work tables and stools are all the equipment that is absolutely necessary. These benches should be usable for sawing, pasting, clay modeling and painting. Running water should be convenient.

The kitchen is the best place for children to work at home. Here they can work unrestrained. The floor can be mopped up when they are through.

Perhaps the most essential thing to the creator with paint and brush, clay or saw and hammer is space. He must not feel cramped and crowded. This inhibits his spirit and his body movements.

The child should have a variety of materials to experiment with. Many of these can be found at little cost in the community.

The following discarded materials are useful: cardboard and wooden boxes, orange crates, wheels, cellophane, colored paper, newspapers, cardboard, wrapping paper, scraps of clean cloth,



*House built by a group when studying house planning*



*Puppets and stage made by the puppet club*



burlap bags, cork linoleum, pine cones, pods, corn shucks, tin, copper, clay, saw dust, string, stockings, old felt hats, spools, yarn.

Materials that generally must be purchased are: chalk, easel paint, oil paint, water color, enamel, alcohol, turpentine, easel, oil, stencil, brushes, finger paint, clay, raffia, water color paper, wrapping paper, shellac, colored paper, news print, crayons, soap, plastoline, plaster, clay modeling tools, coping saws and blades, leather tools, cotton, needles, thread, scotch tape, glue, unbleached muslin, paste.

Children should be taught how to take care of equipment and material as soon as they are ready to use it. He should not be impeded with a great many restrictions. Abnormal restraints prevents him from expressing himself. The children themselves should make the rules for their workshop. They should be led to see that order is necessary for them to make the most of their time and materials. Supplies kept in their proper places help each child for he can quickly find what he wants. Time is wasted when materials must be found when they are needed. It is the responsibility of all to so work together that a happy efficient workshop is maintained.

The following rules were formulated by one group of children: Put all materials back in the place where they belong. Do not keep a material you are not using. Put lids on paint, shellac, and varnish when you are through with them. Clean all brushes before you put them away. Leave your own place clean and neat when you quit work. Close cupboard doors and drawers so the room will be neat. Put all scrap paper in the waste basket. One child was elected to letter the rules and frame them for the group.

Brushes should remain in good condition for a long while if thoroughly cleaned after each using. They should not be put in hot water. Water should be shaken out of them. Oil brushes should be cleaned with turpentine or kerosene, water color with water, glue with water, enamel with turpentine, varnish with alcohol, and shellac with alcohol.

Crayons can be used by the children for strong or delicate work. The breaking of a crayon should be ignored. Often small pieces of crayon can be used more advantageously than whole ones. All pieces should be gathered up and returned to their proper place after the child has finished working with them. Small pieces of crayon can also be melted together in a cup and used for carving.



*"A home has been bombed in my picture," said John.  
This is a watercolor painting by a young pupil of Dorothea Swander*

Chalk too can be used for strong or delicate work. Chalk is a freer media than crayon because of the ease with which it goes onto the paper. It can be fixed with a commercial product or a mixture of library paste and water to about the consistency of very thin cream. This should be blown on with a spray. Children should have a cloth to wipe their fingers on when using chalk.

Shellac should be sealed tight as it dries out quickly. It can be used to make more permanent the finish on boxes, masks, maps, toys, and clay articles that are not fired. Clean shellac should be used. It must be brushed on quickly. It works well over crayon, oil paint, easel paint or water color.

Easel paints should be mixed in pint or half pint jars. The jars should not be filled more than one third full. These are not easily spilled and can be kept fresher than large amounts. If the paint flecks off add a little paste or glue when mixing the paint. Use easel paint for large murals, pictures, panels, posters and illustrations. It can also be used to decorate cardboard, wooden or clay objects. It is good for stage scenery and play costume decoration.

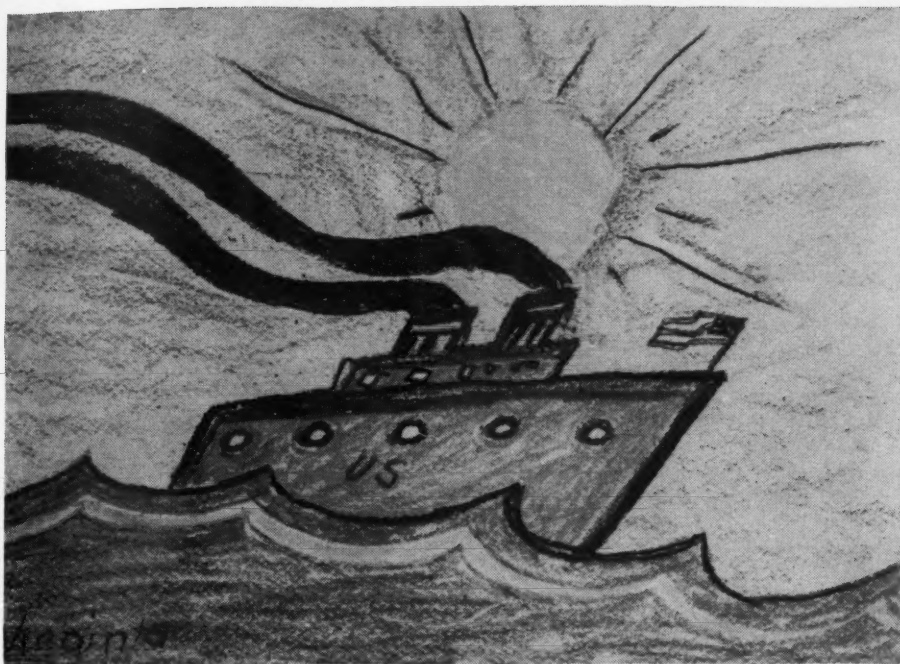
Yarn should be collected and twisted around small sticks or pieces of cardboard. Needles of a proper size for the weight yarn should be convenient. Yarn can be used for embroidery, crocheting, weaving, making puppets or doll's hair.

Scrap cloth should be kept orderly in a large box. The material should be clean and pressed. It can be used for applique work, fancy costumes, doll's clothes, puppets, dolls and covering for furniture in model houses.

Muslin is an excellent material for many uses. It dyes beautifully if all of the starch has been washed out first. It is often used for batik and tie dye work. It can be painted with easel or oil paint for stage costumes or book covers. It can be embroidered or serve as the base for applique. It makes fine linings, curtains, aprons, towels and cases.

Clay can be purchased in powdered form or moist ready for use. It can also be brought in from the field, strip mines or roadways. If the clay is of the later type one must clean all the rocks, coal and sticks out of it. This is done by washing the clay good in water and pouring it through two





*A dynamic crayon picture by a young pupil of Dorothea Swander*

screens. The clay should set over night. Then the water should be poured off of it. The last process should be repeated. When the clay thickens it must be cut and kneaded until it handles nicely. The easiest way to cut the air bubbles out of clay is to throw it across a wire drawn tight onto a plaster or cement slab. Clay should be kept moist by keeping it in a tightly closed can, crock, zinc lined bin or old ice box. Clay projects should be covered with a wet cloth when not working on them. A zinc lined cabinet or crock is best to keep them in. A piece of canvas or oil cloth wrapped about the wet cloth will do. Clay must be kept in a good usable condition for the children to enjoy modeling with it and get satisfactory results. Clay should set about two weeks after it has been worked well to season. During this time it should be kneaded or stirred up occasionally. If the clay is too moist it will be sticky. It cracks and crumbles when too dry. The floor or table should be protected with newspaper. The children should wear aprons. They should manipulate the clay with their fingers for the joy of forming strong shapes and seeing them grow in their own hands. Tools should seldom be used with clay before the children are of junior high school age. Then the main tool should still be the hands.

Burlap has many uses. The burlap bag is as satisfactory for use as the new burlap bought by the yard. The bags should be ripped open and washed well before brought to the class room.

Then these should be stored for use when needed. They can be used to embroider on or use the hooked-rug technic with rags, yarn, raffia, string or heavy thread. Mat runners, stool covers, wall hangings, rugs, belts, caps, vests, and purses may be made. Burlap can be dyed for costumes.

Felt from old hats can be cleaned and made into moccasins, rugs, hats, caps, vests, belts, dolls and bags. It makes an excellent applique decoration. It cuts easily, smoothly and does not ravel. The colors are generally rich and lovely. Dyed burlap combines beautifully with yarn.

Scrap leather can be purchased cheaply at any leather and harness shop. Designs must be fitted to the size scraps secured. Bill folds, knife sheaths, book marks, gun holders, belts, book jackets, blotter corners, vests, key cases, decorative lapel and bag ornaments, buttons, and purses can be made. Calf hide can be tooled. Other leather can be decorated by applique, cut out work, laced or stamped. Tools for leather stamping can be made by sawing off the end of a nail. Then a design can be filed in the end. Leather for large projects can be purchased more cheaply if a whole or half skin is bought. Leather and lacing for leather can be had in many beautiful colors.

Scrap wood is useful in the making of frames, furniture, toys, decorative animals, dolls, carvings, and model houses. White pine with very little grain or balsam wood is best for carving. Wood can be nailed or glued together. Hot glue holds better than cold. The pieces being glued together should be tied in place or held with vises until they are dry.

**CHILDREN SHOULD EXPERIMENT WITH MANY MATERIALS**

**DISCARDED MATERIALS ARE USEFUL AND COST NOTHING**

**SCRAP CLOTH SHOULD BE KEPT ORDERLY IN A BOX**

**MUSLIN IS AN EXCELLENT MATERIAL FOR MANY USES**

**BURLAP BAGS ARE GOOD MATERIAL FOR MANY USES**

**SCRAP LEATHER MAY BE PURCHASED AT LEATHER SHOPS**

**SCRAP WOOD IS USEFUL IN MAKING MANY USEFUL THINGS**

**FELT FROM OLD HATS CAN BE CLEANED AND USED**

**CLAY FROM THE FIELD CAN EASILY BE PREPARED FOR USE**

**CHILDREN MUST BE TAUGHT TO CARE FOR MATERIALS**



*Life Calls for Cooperation.*

By ELINOR PLUMLEY

We are frequently called upon to make a decision in which our judgment is, in part at least, dependent upon knowledge of art. We admire a car for its performance, we may buy our clothes for warmth and protection, yet in both instances our final judgment is partly determined by their appearance. How often we say, "That's good looking," or "It doesn't look right?" In the broad sense of the word art is the "well-making of a useful thing." We have little difficulty in recognizing the truth of this definition when we consider a pitcher, a chair, an automobile, or a stove, but we often fail to remember its importance when we deal with larger units such as the home, the neighborhood or the city.

Home and City Planning represents a major part of every one's present environment, a part which will be increasingly important as time goes on.

When you entertain a party of your friends at home, do mother and dad retreat to the kitchen or go out in order to get out of the way? Have you ever started to bring someone in after a movie only to discover older sister and her beau in possession of the living room? If you have encountered these situations you will understand why modern architects like to include a general activity room in their plans.

When you entertain do you suddenly realize that most of the company is in the kitchen? Does your family often eat or sit and visit in the kitchen while other rooms remain empty? Mother will say that she sets the table in the kitchen to save steps; your friends may come out to help you serve but have you ever noticed that it is hard to get them out of the kitchen? The kitchen is often the most pleasant room in the

# ART AND LIFE

From a recent exhibition at the Albright Art Gallery of Buffalo, N. Y.

house, cheerful and informal, people gravitate toward it. If you don't live in your living room, probably there is something wrong with it. A living room, as its name implies, should be designed to satisfy even more completely than the kitchen, the living activities of the family.

Did you find the driveway very long as you shoveled snow last winter? Architects have solved that problem by attaching garage to the house and placing it near to the street. When the family has unexpected callers, or dad has a business deal to settle at home, do you have to scramble to get your work together and find another place to study, or perhaps leave just as your favorite radio program is on? When relatives come to visit do you sleep in the attic or on the living room sofa?

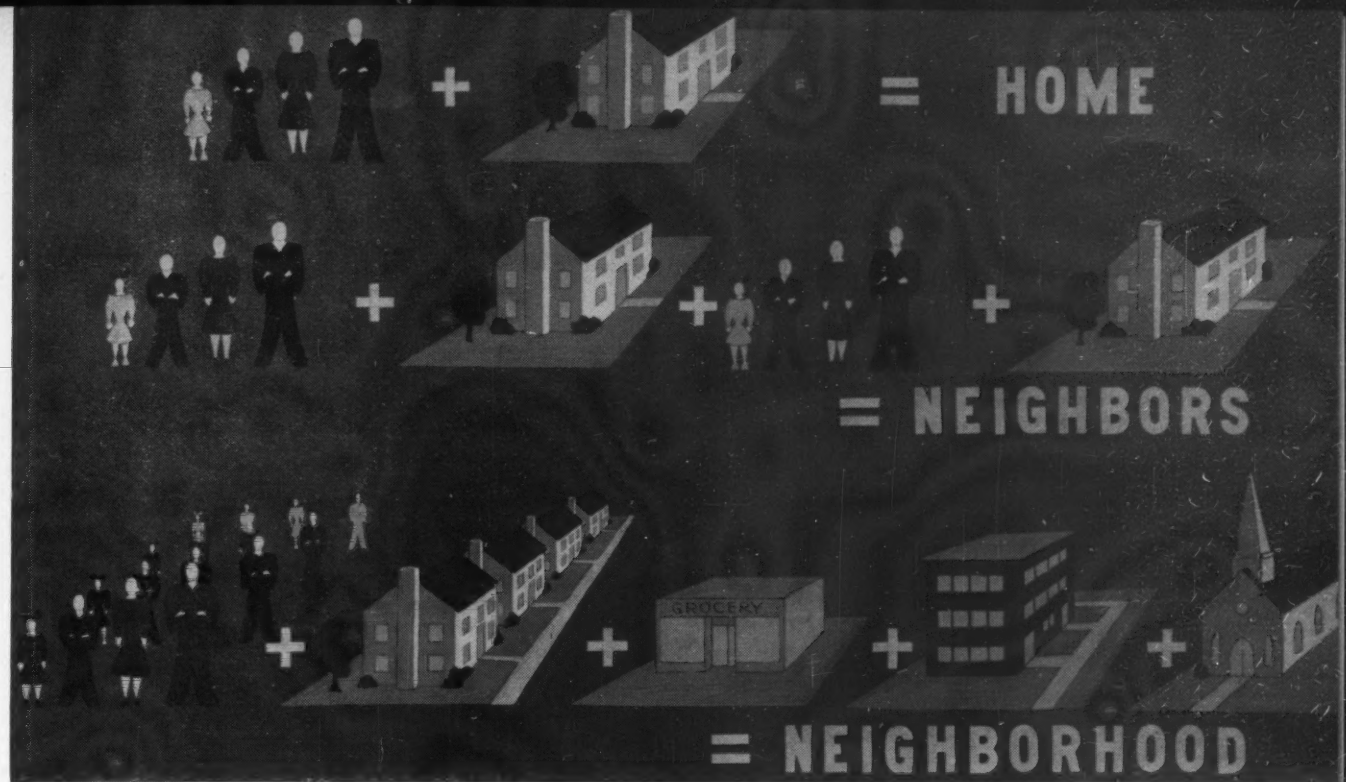
Many young people will recognize one or more of these situations as being typical of their own home. I hope, as you have been reading this, that you have begun to wonder why these conditions arise in our homes. Perhaps you have felt like telling me that your family can't afford to get a house with a guest room, a game room and an attached garage; that those things are in the luxury class. In a way you would be right, few of us can move into the ideal house, nor can we all remodel our homes. However, the point that this article makes is: intelligent planning can produce homes, at reasonable cost, which will provide for the needs, inter-

ests and activities of the family. The Planned House and Yard not only provide for all the activities of the family but in addition the rooms are so arranged that all activities are made more enjoyable.

Like the industrial designer who needs to understand how this product is made and under what conditions it will be used before he can begin to "restyle" it; like the manufacturer who must understand how the redesigning will improve his product before he will consent to expensive alterations and changes; so too must the architect and others who make their own plans know the needs of the family, their interests and their activities in order that the expense involved in a home may be money well invested; so too should the prospective home owner be aware of both the immediate and long term values inherent in the plans of his home for the well-being of himself and his family.

The home, the neighborhood and the city cannot be physically isolated from each other. Nor should we keep them in separate compartments in our thinking. They interact upon each other; they are mutually dependent upon each other. The home is the basic single unit of the neighborhood upon which the other elements of the neighborhood, schools, stores and churches are dependent. A city is made up of a number of neighborhoods. There are many disadvantages in an unplanned city (the





## NEIGHBORHOOD + NEIGHBORHOODS = CITY

city as one large neighborhood) as compared with the advantages of the planned neighborhood. Braddburn, New Jersey is an example of the planned neighborhood. Houses are placed on cul-de-sacs (dead-end streets) to avoid the noise and danger of through traffic. The garage is near the street; the house faces the yard not the street; the yard in turn leads into a park area. Stores, schools and churches are within walking distance but removed from the residential area; one does not cross busy traffic lanes to reach them. A near-by traffic artery will lead you quickly to other parts of the city. The purpose of the planned neighborhood is not only to provide for all parts of neighborhood life and activity but also to arrange the location of these activities that the result contributes to the pleasure and enjoyment of all participants. We have seen how the same kind of thinking and organization, although on a different scale, was necessary for the well-planned home. Its application to the larger unit, the city, is of equal importance

to each one of us.

Thus we find the basic definition of art as the "well-making of a useful thing" with which most of us agree, has ever widening applications, much broader implications that we have heretofore understood, or even perceived.

In any city described as a large neighborhood we find a concentrated shopping area, a concentrated industrial area, and large, spread-out residential areas. As a result of this large neighborhood plan, we find most people living miles from their places of employment, spend hours getting to and from work. Many narrow residential streets become congested traffic arteries, eventually the necessary widening of the street completely spoils it for business and boarding houses move in.

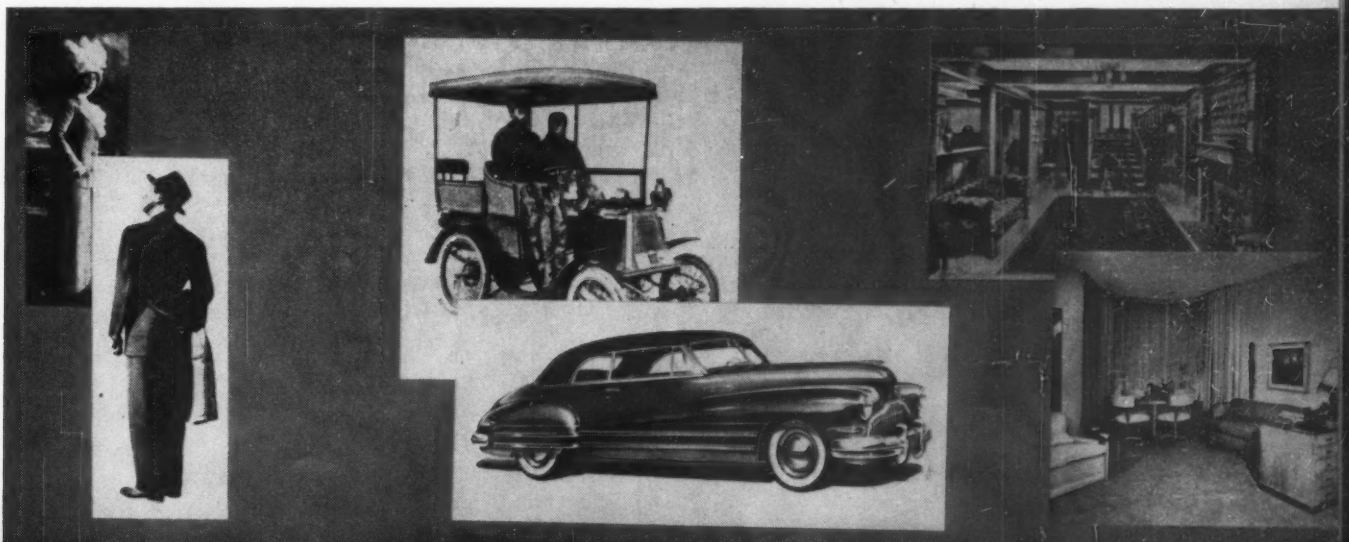
This encroachment of business and finally industry with no thought or plan for its relation with the neighborhood is one of the causes of neighborhood deterioration which eventually results in a blighted area, and then in slums. Such areas are not only unsightly but

costly, reaching into each of our pocket-books through increased taxes. Other causes of blight are (1) over-crowding and overbuilding of an area resulting in a lack of suitable recreational space for the family and an increase in the number of multiple family houses; and (2) obsolete and inadequate facilities, poor general conditions and appearance of the houses. The latter cause is often the first sign of neighborhood deterioration although it is usually related to first cause.

The city, neighborhood, and home, in which we live depends upon our understanding of the interrelation of these many parts and their effect upon you.

Art today is not confined to painting or sculpture. It enters into every human activity.

*Live in your period. The spirit of the mid-twentieth century is bold and adventurous. It is marked by simplicity and departure from tradition.*



# LET'S DESIGN THE FUTURE

By **HOULDER HUDGINS**  
Address to the American  
Designers Institute  
Chicago, Illinois

THE DESIGNER'S PART IS TO IMPROVE CONDITIONS IN THE NEW WORLD TO BE  
WE MUST NOT PERPETUATE THE EVILS DEVELOPED IN OUR LARGE CITIES  
THE HOUSE OF TOMORROW MUST BE A RADICALLY DIFFERENT PROPOSITION  
A PLACE WHERE WE CAN RELAX AFTER A DAY'S WORK AND REALLY LIVE  
A UNIT WITH ALL THE UTILITIES INCLUDED AS PART OF THE HOUSE  
BUILT WITH "MATERIALS THAT GROW OLD GRACEFULLY" WITH LITTLE UPKEEP  
DESIGNED FOR APPEARANCE ALONG LINES WHICH HAVE BEEN PROVEN GOOD

Our every thought and action is motivated by the crying need for "all-out production" and "total victory." We are unprepared for peace. We designers have no plans for accommodating ourselves here in the United States to the new world in which we will most certainly be living. There is a strange interrelation between the scheme of things as they are to be and the kind of material things which will be needed in that world. They should be designed in anticipation of that need. The home furnishings industry will gain broadly due to the curtailment of spend-

ing on automobiles and other things.

Design has always been one of the major tools of industry for selling its products. In fact, we have almost become addicted to the idea that each new year must bring exciting new design trends in order that industry may sell its wares to the public. However, in 1942, the problem of generating sales is not going to be one of designing new things to whet the public's appetite but rather getting enough raw materials to make the products in the first place.

Our part in the designing of the grand strategy for the day after tomorrow is

to start work now on the design of the material things which will help to shape and improve the conditions in the new world which is to be.

This challenge brings with it a radical change in the way of working to which we have become accustomed. In the past we have been restricted largely to the re-design of things already in existence and already being manufactured. For example, there were houses in existence before we were born so the first assignment to design an electric refrigerator, faced the restriction of the manufacturer's ice-box technic on the one hand and the restriction of the existence of the home on the other. So the new refrigerator designed was just another gadget sticking out in the kitchen. Each new yearly model was changed from the old to the extent of new hinges and door handles.

In the world of tomorrow, the new house will be built from the ground up. Old restrictions will be removed, but a new restriction will be imposed by the redistribution of wealth. The home of tomorrow can be designed as a unit. And now is the time to start working on it. If we can agree on this proposition, our next step is to take a look at the world of tomorrow and take stock of the material things available so that we may orient ourselves.

There are some complaints against the design of present-day houses and home furnishings. The house of tomorrow must be a radically different proposition. The present-day house grew like Topsy in an age-long progression of refinements and changes from the days of the caveman. Few people realize that much of the increase in the standard of living in this world has had as one result the great increase



in the amount of work to be done around the house. With all of our vast improvements in productive efficiency, we have created more income but little leisure.

We used to have bare floors to stand on, but somebody invented a nice soft carpet which somebody else has to vacuum clean every day and then clean the vacuum cleaner. We used to wear hair shirts and home-spun pants, but now we have to have fresh linen once a day—somebody has to wash it and iron it. Even the office boy wears pressed pants and shiny shoes—did you ever see a pants-press on a statue of Abraham Lincoln?

Thus, through our great industrial efficiency, we have greatly increased our standard of living, meaning the quantity of consumer goods available—but, we have also greatly increased the effort of living at home. For a while this was supportable because we could get servants. We find the servants disappearing. Tomorrow there will be no servants. So, let us design for this and be prepared.

To get into the average modern house, you have to have a key which allows you to push open a door fitted with elaborate and highly polished brass fixtures. Some mysterious person keeps this brass polished so that it really looks like the pure gold which it was originally intended to simulate. Can't we design some door knobs that work a little easier, and make them of a material that doesn't have to be polished. Walk in the front door and the chances are you will slip and fall on your face on the highly waxed floor covering of the entry way. Can't we design a covering that will have resilience and dustproof qualities but in addition be non-skid and not require constant labor.

Pick yourself up. Start turning on the lights. One of the first things you do is trip over the floor lamps which have replaced gaudy gingerbread wall fixtures. Can't we design illumination that will be part of the house itself and which at the flick of a switch flood a room with light? Perhaps in certain rooms we can so accurately simulate daylight as to give us all the benefit of a winter in Florida right in our house.

Sit down on a chair. At last you are comfortable. But you feel a draft. Can't we design a simple system of air-flow which will give us all the fresh air we need?

If we sit on the chair and look around you see that the place needs dusting. Dust comes in through the window so let us do away with windows that open and cut down the dust. You light a fire

in the fireplace. The fire makes you red hot even though most of the heat goes up the chimney. Can't we design a fireplace that gets more heat value out of the fire?

To have a little drink you get a crow bar and a blow torch to pry off a couple ice cubes out of the electric refrigerator. Then we walk to the place where you have hidden the glasses and from there to the place where you have hidden the "coke," and finally, too tired to do anything else you collapse in exhaustion and enjoy the drink.

Think of the problem of assembling a full meal in a modern house. It requires walking miles. It is needless to catalog further the vast possibilities for original design in building a home unit, and eliminating the innumerable unsatisfactory gadgets and excuses for gadgets which make a veritable slave galley out of the modern home. We need a house at any price which will be a real satisfactory machine to live in. We have 99-44/100 per cent of all the materials on hand with which to create. What is more, we have the talent to design it.

We know two things definitely about the house of the future. They must be low priced and we will need millions of them. We can expect a tremendous demand for homes and home furnishings after the war. The potentialities alone are attractive enough to invite each of us to plan now for this building program. We are now in a position where we can do a great deal towards drafting the specifications of the future social life of our country. For instance, if we design in the direction of skyscraper apartment houses, we will get one kind of social life. If we design in terms of smaller individual units, social life will be entirely different.

Let us, therefore, make no mistake in the selection of dwellings for the future. We must not perpetuate the evils created by the development of our large cities' unsocial habits, political corruption and disease. Instead, let us legislate slums out of existence by designing something that can not be made into a slum. Park Avenue apartments and the life that goes on inside them constitute a definite slum clearance project.

The designer's assignment is something like this. Design a house for world wide mass market to meet the demands of modest incomes.

1. Give us a machine to live in that will be a thing of satisfaction. A house to which we can return after a day of work and in which we can relax and really live. In other words, just be-

cause a thing is scientifically well designed is no reason why it should be packaged in a modernistic box, a hang-over from the French Exposition.

2. Let us build that house as a unit with all the utilities included as part of the house and not additions to it.

3. Let us eliminate work through the use of materials and utilities which don't require work. Eliminate polishing, dusting, scrubbing and waxing and the need for constant refinishing.

4. Let us do some original designing in the field of illumination and make this a part of the house itself.

5. Let us build a house so that without effort it can be kept warm in the winter and cool in summer, and keep out the dust all year round.

6. Let us do some original research in the use of materials, "materials that grow old gracefully."

7. Having designed this "satisfactory machine to live in," tested it and proven to our own satisfaction that it represents a real advance in the design of dwelling units, let us start designing it all over again.

Consider three more important elements: (a) The designed use of the latest developments in raw materials such as light stainless metals, inert plastics, resin bonded plywoods, malleable plastic pipes and conduits, plexiglass and innumerable other things which are being developed now for war purposes. (b) Then, let us redesign these houses for appearance along lines which have been proven good. (c) Then let us work out whole community plans based on the development of complete community centers with all the social and marketing utilities so necessary to the business of living a pleasant life.

Let us work out the design of our future communities, so that a man can grow a few flowers and have a tiny garden patch, without requiring all the labor of a forty-hour week, mowing lawns and cutting weeds.

Let us design draperies that drape and do not look like Grandmother's wedding dress. Let us make hangings which conceal things like window shades mechanically perfect, and, "just in case" let us make them provide a perfect blackout.

It's fun to design home furnishings but while we are at it, let us remember that we are trying to eliminate the labor of living and trying to increase the satisfaction of living. So let us design our forms and materials with this in mind.



*Right:* RAY FAULKNER,  
head of Art Department  
Teachers College  
of Columbia University  
*President, Department,  
Art Education, N. E. A.*



*Left:* VINCENT A. ROY  
Dept. Art Education,  
Pratt Institute  
*President, Eastern Arts  
Association*

## EASTERN ARTS ASSOCIATION DEPARTMENT OF ART EDUCATION, N. E. A.

● **FRONTIERS—TODAY'S NEEDS** is the theme selected by the Eastern Arts Association for the coming spring convention at the Hotel Pennsylvania, New York City, from March 25 through March 28. The theme this year is part of the long term planning program of the Association which is emphasizing the **FUNCTIONING ART EDUCATION FOR ALL** and includes the needs of the child, in school and in everyday life.

Each day's program will be presented with a dramatization of the theme including special settings, lighting and other exciting visual aids. Exhibits of work by average and talented children will be featured.

Vincent A. Roy, Chairman of the Program Committee and President of the Eastern Arts Association states that this will be one of the most stimulating conventions in the history of the Association. The outline of the convention gives the highlights, while the names of speakers are being held for a later announcement.

Wednesday, March 25, opens the convention with reviews of what the Association does between conventions. The session closes with a talk by one or more interesting speakers.

On Thursday, March 26, there will be a forum with a group of average children of all ages assisted by an outstanding group of educators. There will be a skit by an anonymous teacher and an address by an authority in the teaching field.

On Friday, March 27, a series of teaching demonstrations will show how some needs may be met.

On Saturday, March 28, the needs of the democracy will be featured. Talks by representatives from various community fields, including the taxpayer, business, church, defense, O. P. M., writer and the superintendent will be given. Demonstrations by outstanding contemporary artists in the fields of design, color, sculpture, industrial design and camouflage will have an important place in the convention.

For further information address Raymond P. Ensign, Sec'y-Treas., 250 E. 43rd St., New York, N. Y.

We educators must not only win the war but prepare for the peace to come. The N. E. A. Department of Art Education is the only nationwide organization working on the problems of art teaching, and its effectiveness is in direct relation to the number of persons supporting it. The organization is as strong, or as weak, as the art teachers of the United States makes it.

The annual winter convention will be held in San Francisco from February 22 to 25. In cooperation with the Pacific Arts Association the program has been planned to be of the greatest possible service to you at this time. Here is an opportunity to hear artists and educators from all parts of the country discuss vital issues; here is an opportunity for you to meet with your colleagues to discuss common problems, to get and to give ideas. The program begins at 2 P. M. on Monday with such outstanding speakers as Dorothy Liebes, Glen Lukens, Joseph Sinel and Rudolph Schaeffer, followed by discussion led by Bess Foster Mather, Director of Art in Minneapolis and William F. Lockwood, Director of Art at Louisiana State University.

On Tuesday afternoon the speakers will be Nelbert Chouinard, Katherine Porter, Fannie Kerns and Edna Gearhart. Albert D. Graves, Deputy Supt. of the San Francisco Schools and Dr. Kenneth E. Oberholtzer, Supt. of The Long Beach Schools will act as commentators. At 4 P. M. there will be visits to studios.

On Wednesday the program will center around contemporary painting and sculpture with Waldemar Johansen and Worth Ryder as speakers.

Attend the convention if you possibly can. If you can not attend the convention, join the organization by writing to the Secretary, Professor Eugene Myers, State Teachers College, Mayville, North Dakota, and receive your copy of the annual bulletin.

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● Now that the United States is actually in the war, art educators at all levels face two serious problems. First, is the immediate problem of keying art programs to the present emergency. We can make a definite contribution to the defense of democracy. Artists in many fields—photographers, painters and commercial designers, architects, and industrial designers—are directly aiding the task which faces us all. The public schools can help.

Second, is the permanent problem of making art an integral part of general education. Art is a field of great importance in everyday living and of the utmost value in personality development. Art and democracy are so closely tied together that when we work for one, we work for the other. It is the duty of each and every one of us to aid to the limit of his abilities.

RAY FAULKNER



# KANSAS CITY TO BE HOST OF WESTERN ARTS

Art was once regarded as a subject best left to the artists, so perhaps the most significant tribute which can be paid to the William Rockhill Nelson Gallery of Art and Mary Atkins Museum is that it is interesting alike to students and teachers, the man on the street, the housewife or the casual collector. From this standpoint, it should prove particularly interesting to members of the Western Arts Association as they gather in Kansas City, April 8 to 11 for their annual convention.

Like the agricultural midwest it serves, the Nelson-Atkins Gallery is a comparative youngster. During its brief eight-year existence midwesterners have come to realize that this modern gallery with its air-conditioned comfort is an integral part of community life.

As any Kansascitian can tell you, the gallery is erected on the grounds of Mr. Nelson's former residence "Oak Hall" and made possible by the bequests of William Rockhill Nelson, founder of the Kansas City Star, various members of the Nelson family, and Mrs. Mary Atkins. Gone is the old fashioned conception of a museum or art gallery as a sort of morgue filled with dim and gloomy objects out of the past. Ideal of the modern museum is to become a force in the community not only by furnishing study material for the practicing artist, but by offering a variety of activities of interest to the layman.

To accomplish this, the Nelson-Atkins Gallery makes use of a series of small intimate rooms all appropriately furnished and decorated with objects of that particular period. As the average museum visitor finds a large room lined with row after row of paintings somewhat bewildering, the painting galleries are hung with an eye for spacing.

Outstanding works by Titian, Tintoretto, Veronese, Rembrandt, Rubens, Hals, El Greco, Velasquez, Goya, Poussin, Chardin, Boucher, Greuze, Millet, Gainsborough, Reynolds, Raeburn, Copley, West, Stuart, and Inness are grouped and changed frequently.

An effort has been made to create the appearance of a series of rooms rather



*The Nelson-Atkins Gallery of Art of Kansas City, Mo.*

than an exhibition gallery by use of appropriate furniture and decorative objects, restoring in the mind of the observer not only the work of the artist, but creating a composite picture of the life and customs of that particular period.

These groupings serve a double purpose. They offer professional or amateur decorators fine examples in planning and workmanship and while not every home can afford antique furniture or 18th century brocade, careful study of the museum exhibits by the housewife enables her to choose from the many reproductions those which are authentic in style.

In stimulating and keeping alive art interests, frequent loan exhibitions such as those on tour by Vincent Van Gogh, Claude Monet and other French impressionists, have all had their part in making the middlewest art conscious. These loan exhibitions are supplemented by gallery tours and special lectures which are not too technical for the man on the street.

Gone is the idea of an art gallery as a sort of morgue filled with dim and gloomy objects out of the past. Instead, the air-conditioned, scientifically lighted Kansas City gallery utilizes a series of small intimate period rooms with art objects carefully selected and appropriately grouped. Particularly rare and complete is the oriental collection in the department of Near and Far East. Period rooms include a French Regina Salon, Spanish Italian Room and an early American Wing of five interiors brought from various sections of the Atlantic coast.

What we see in any city depends largely on our own hobbies and individual tastes. To some they constitute a great source of supply or a market for produce; a cultural and educational

center; or merely a place to seek amusement and entertainment. So cities may mean many things to different people.

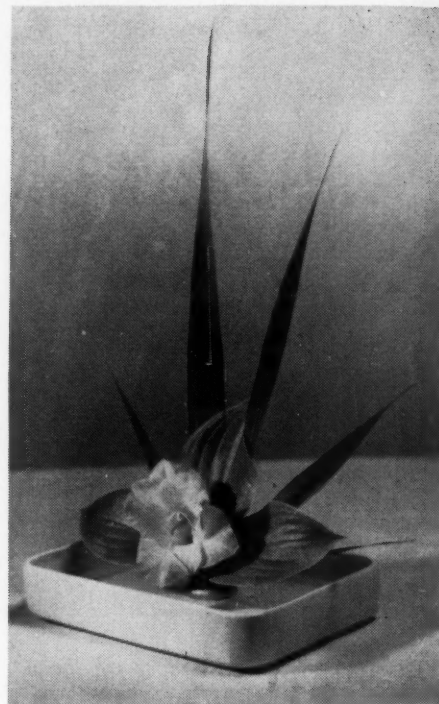
The annual meeting of the Western Arts Association with Raymond E. Cote as president will be held in Kansas City, Missouri, during the Easter vacation April 8-11. Marjorie Campbell, General Program Chairman, has prepared a rich and varied program. Rosemary Beymer, Kansas City Chairman, has all her committees in high gear. Ada Bel Beckwith, Chairman of Exhibits, has planned a revolutionary type of exhibit. The theme of the program as a whole, is, "Art In The America of Tomorrow." The convention program begins on Wednesday morning with a program devoted to visual education.

Prominent among the speakers to be heard during this year's session are: Walter Baermann, Head of Industrial Design, Dept. of Cranbrook Academy of Art; Faber Birren, Color Engineer; Allen Eaton of the Russell Sage Foundation; Gladys Miller, Decorating Editor of "Mademoiselle"; Ralph Pearson, artist, educator and author; Edward Rowan of the Section of Fine Arts Public Building Administration.

Important sectional meetings are: Visual Education, Art Education, Industrial Arts, Catholic Art, College and University, Museum, Home Economics and Teacher Training. There will be much valuable and stimulating materials in this well planned convention and it is the responsibility of all who can to attend. Further details and information may be had by addressing: Joseph K. Blotz, Secretary, Franklin, Michigan.

# DESIGNS FROM THE MATERIALS OF NATURE

*In this gladiolus arrangement, the inside of the ivory-side of the ivory-tinted pottery vase repeats the delicate pink of the flower; hence, definitely establishes a relation between the two. The five gladiolus leaves of contrasting form together with the three Funkia lily leaves, more related in shape to the "glad" supply the background.*



By **ROSALLIE HIGBY SCHROEDER**  
Marengo, Iowa

Materials from Nature are always available and always valuable to those who are interested in art expression. Now is a good time to think of native materials. Any home can secure the necessary things for fine flower arrangements. Any school from the one room rural school houses to the large New York City institutions need not be denied art expression if the teacher is at all creative. In these days of turmoil no finer art activity can be found than that of flower arrangement. It may lead the interests to botany, geography, social customs and countless other fields. It appeals to all, old and young; men, women and children. We heartily endorse this type of art as a group activity. Certainly every one in the home arranges flowers on numerous occasions whatever they may be. Whether this consists of thrusting a bunch of flowers haphazardly into a hurriedly retrieved vase or whether it follows a definite pattern depends largely upon an understanding of the principles of design.

Where is there more opportunity for art expression than in the home? Where is a knowledge of good design more essential? Here, from the pictures on

the walls,—even the walls themselves—through all the complications of making satisfying compositions or groups with the furniture, down to the simplest bouquet, design plays an all important role. Is it possible to choose from the myriads of vases on the market without some knowledge of their structure, use, and adaptability. It too often is, not only in this instance, but throughout the gamut of all our household buying—gadgets, textiles, furniture.

Then, it does become important to make an artistic bouquet, for the result may reflect the taste of the maker about other things. Arranging flowers according to the fundamental principles of design unlocks the door to freedom of expression. Following them, lifts the process from a mere imitation of either rules or ideas to a creation.

Materials ordinarily destroyed, suddenly become an inspiration; for the emphasis is placed upon the finished design and not the specimens that become a part of it. Thus, innumerable things besides flowers may be used for creating a refreshing picture: leaves, weeds, fruits (almost inexhaustible), grasses, stones, shells, wood,—anything that suggests a novel possibility.

Some of the fundamentals to consider before beginning an arrangement are

the form, line, texture, color, and space, not only of the container but, especially, of the flowers, leaves, and the like to be placed in it. After deciding about the specific relationship between the vase and its future contents as well as the space the completed composition will occupy, it is not only easier but more fun to work for proper proportion, interesting balance, or pleasing rhythm. Supplying a dominate note with all else adequately subordinated, and achieving unity with variety and harmony become as fascinating as any game. While developing "a sense of the fitness of things," always remember that simplicity helps you to avoid confusion and error.

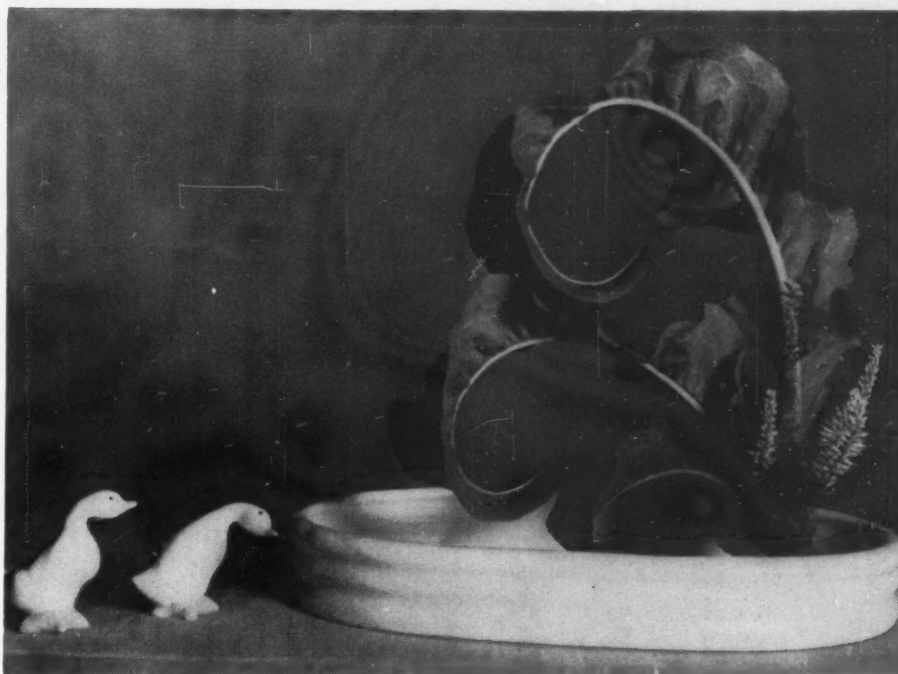
In the gladiolus arrangement, the inside of the ivory-tinted pottery vase repeats the delicate pink of the flower; hence, definitely establishes a relation between the two. The five gladiolus leaves of contrasting form together with the three Funkia lily leaves, more related in shape to the "glad," supply the background and the proper proportion for the flower. A figurine would have spoiled the dominant feature of the single flower, so none was used.

Even one stalk of this gorgeous species is overpowering. (Nature produces generally only one at a time on a plant.) Yet, more often than not, many huge



stalks with scarcely any regard for color or are crammed together in an equally huge vase. This massiveness is all right in a large public building or a spacious house, but is certainly "much too much" in the smaller rooms of the majority of homes. Experiment to see how many stimulating patterns can be made with only a few (3 to 5) spikes whose flower colors harmonize.

The three green leaves of the curly dock attract attention readily because of their frills and swirls. The light reflected from the sturdy midribs contrasts effectively with the shadows cast by the rest of the leaves. Spikes of culver's root and blazing star supply balance at the side and base. The inquisitive ducks arch their necks as gracefully as the leaves curl. The white of both the vase and the ducks with the darker green leaves continues the contrast of light and dark.

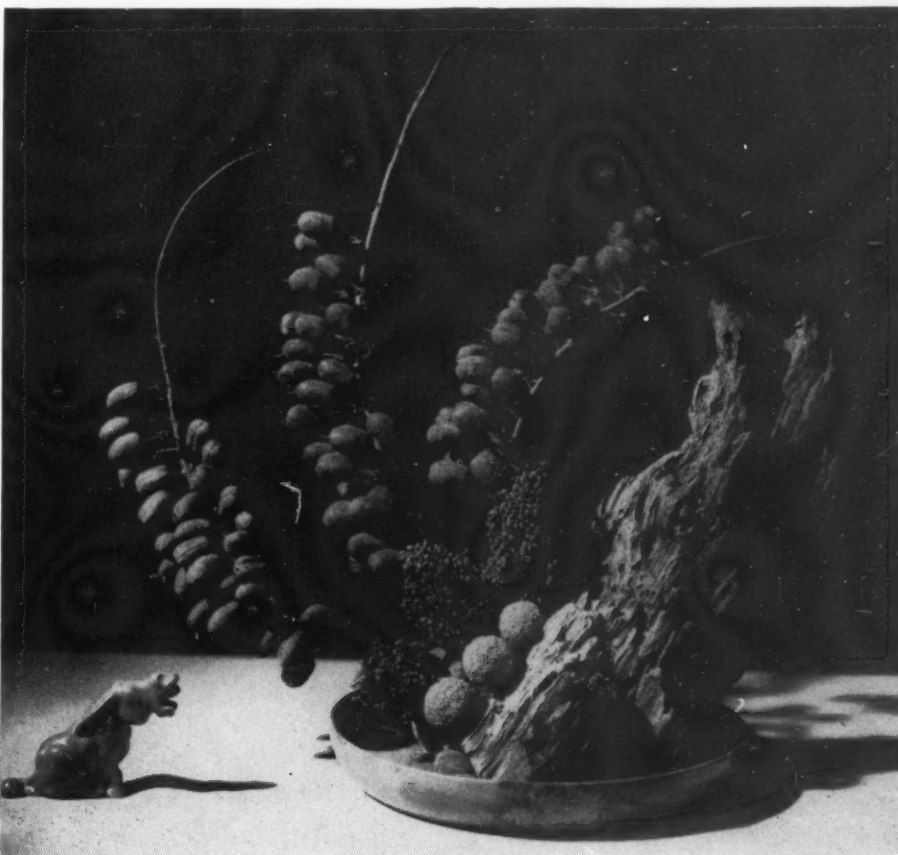


*The three green leaves of the curly dock attract attention readily because of their frills and swirls. The light reflected from the sturdy midribs contrasts effectively with the shadows cast by the rest of the leaves. Spikes of culver's root and blazing star supply balance at the side and base.*

The slanting mass of stump, placed in an inconspicuous myrtlewood bowl, is balanced by the three thickly podded stems of the wild indigo plant. The red sumac heads and the tan sycamore fruits add a mellow color lacking in both the wood and the sepia pods, and also break the abruptness that would otherwise occur between the stump and the arching stems. The gray-green donkey, enjoying it all, shows the same stability and direction as the stump.

*The slanting mass of stump, placed in an inconspicuous myrtlewood bowl, is balanced by the three thickly podded stems of the wild indigo plant. The red sumac heads and the tan sycamore fruits add a mellow color lacking in both the wood and the sepia pods, and also break the abruptness that would otherwise occur between the stump and the arching stems.*

Sycamore branches pointing in one direction with the attached fruits hanging in the opposite one produce an unusual rhythm. A squat, copper and brass pitcher blends with a tray of Chinese brass, and forces the eye to follow the repetition of branches and balls. For variety, stack more sycamore balls in a heap at the bottom of the arrangement or use the geranium leaves.



These are only a few of the opportunities open to every one. Select a table, or the top of some low bookshelves, or any available spot in a room and set up an arrangement there. The top of an upright piano can be decorated as effectively as any mantelpiece. Change the set-up before interest lags. This practice may give you the key to some inharmonious object in the room.

At any rate, by combining a positive interest in good design with a little active observation of nature, a great deal of beauty can be added to any surrounding at a very slight cost. Try it.

# SUGGESTIONS FOR ELEMENTARY TEACHERS

## VITAMIN A(rt)

### *For An Enriched Curriculum*

#### ● FIRST STEPS IN ART EXPRESSION

#### ● THE CHILD AS A NATURAL ARTIST

By **CLIFTON GAYNE, JR.**  
Department of Art Education  
University of Minnesota

The germ of all art expression can be observed in the colorful splashes and squiggles of very young children. The less abstract paintings which the child produces a little later are not different from these first expressions. They merely represent more mature and more objective reactions to similar experiences. The work of the pre-school child is characterized by an intensity of concentration on the actual putting down of colors and lines demanded by sheer esthetic necessity that is the envy of creative individuals of all subsequent ages. The singing, dancing, and acting of the very young illustrates this same enthusiastic submergence of the individual to the demands of artistic expression.

We find, then, in the work of the pre-school child, the same elements in a pure form which carry through the painting of children at all ages. An understanding and sympathy for what the very young child is trying to do gives the teachers and parents valuable clues which can be followed through the development of every boy and girl.

Miss Mary V. Gutteridge has a unique background for interpreting the art of very young children—and children of all ages. A native of Australia she received her training for kindergarten work in England. In Australia she or-

ganized a nation-wide pre-school program of kindergarten and nursery schools with the support of a number of governmental and semi-public agencies. She has made studies of the education of young children in many countries in all parts of the world. Her studies in the development of motor abilities and skills in children led to a Ph.D. from Columbia University and helped strengthen her convictions that art activities are indispensable in childhood education.

The first World War saw Miss Gutteridge performing nursing work in France and conducting a nursery school there. Last year she spent as guest lecturer on the staff of the Institute of Child Welfare at the University of Minnesota. At present she is engaged in developing a public school nursery program at the Merrill-Palmer School in Detroit, Michigan in cooperation with the Detroit Public Schools and Wayne University.

These few activities give only a hint of the career that has made Mary V. Gutteridge one of the outstanding leaders in the field of pre-school education in the world today. Her remarks about art are of particular significance to all teachers who are striving to make art a vital factor in the curriculum.

By **MARY V. GUTTERIDGE**  
Merrill-Palmer School  
Detroit, Michigan

Nancy stood before a child's easel in a quiet corner of the kindergarten room. Other children played near and adults moved about. She, however, was lost to the world around her, in a land which she alone could enter. Her imagination gave her all she needed at the moment. Her body was poised like that of a dancer and swayed slightly; her hands moved rhythmically as she used the brushes with quite sureness. When she painted, her movements were quick and decisive as if she saw that which she would portray. As one watched her, one became aware of the poetry of movement which was part of the design of color and shape that was developing on her paper. Nancy might have been conducting an orchestra as there was a definite beat to her movements and undoubted poise and harmony. She was so well attuned that thought and expression were merged in a creative effort. Watching this child of five years, one seemed to learn something which before had been but dimly felt—that all art is one—whether painting or modelling, dancing or music! Nancy was using several media to express her thought. Her imaginative feeling-tone was expressing itself through her whole body; and she was one with the artists, musicians, painters, and dancers of the world and she had their satisfaction in work well done.



Children are artists. Nancy is not singular in her ability to reproduce imaginative and creative work. Let us look at the work of others even younger than she.

Tinka entered the nursery school the week that she was three years old. She saw pots of paint and large brushes for the first time. Dipping her brush into the red paint she was off! She spread it on the paper and moved the brush across its surface chuckling aloud as she did so. A running comment of words were spoken as an accompaniment. Her face alight, she made little skipping movements as she stood off from the low easel to gain the full effect. When she dipped again, she took the brush in the green paint and laid a green mass beside and over the red. This effect evidently added to her joy and encouraged her to add yellow and some blue—an eminently satisfying result and not without maturity in the handling!

"I painting."

"Look."

Other child, "What are you doing?"

"I painting. Look. Look at the green."

Frankie is four years old and with red, green, yellow, and blue he portrays a fire! He does so with much vigor and dash. He begins with red to make the flames and curls of fire—then adds the logs of green, purple, and blue with yellow for the matches.

"This is a fire. See those little things up here and here? Those are the matches!"

There is purpose and dash about Frankie's painting as is evidenced by the earnestness of his face. He saw the fire, and his satisfaction was complete when he could make it like his memory or his imagination. It was a vivid, fascinating experience for him to be able to get on to his paper a representation of his mental picture.

Children are natural artists. They are sensitive and responsive to the changes in nature, to ideas, to people, and to stories. They delight in all media which will allow them to express this sensitivity. They long for the opportunity to exercise their imagination and their creative ability. They delight in color, shape and form, in rhythm and melody. Given the environment that increasingly provides the chance to enjoy the outside world of the birds, animals, flowers, sunsets, and the ships at sea; they will respond reflect and imagine. They will turn to the artist's media to express the feeling for what they have seen and felt. If they receive the encouragement of adults who themselves have artistic

understanding and appreciation of the beautiful, they will develop to the full measure of their ability and find satisfaction in achievement and the gradual fulfillment of their artistic yearning to create.

Children's needs are simple and are within the scope of any home, school, or club. They need space and the opportunity to move about freely both outside and inside buildings; freedom to sit, to stand or to lie as they work, using the lawn, bench, the wall, the floor, a table, or an easel as may be most convenient for their work. They need finger paints, good poster paints (with a brush for each color), crayons, and paper, pieces of bark or any flat surface.

Masses of color come first and are more satisfying, principally because they give such lee-way to imagination. Who can say what a mass of color may not mean to a child? Two or more colors are soon needed to satisfy the more ambitious. Their paintings gradually begin to take on a form or rhythm which shapes up to something which resembles that which it represents. When the results are unrecognizable, however, it is not that the child is "wrong," has to be "corrected" or "trained," but rather that to him a cloud of color is still satisfying. The main object is that he shall have a feeling of achievement, shall have found a means of expressing his thoughts, a release for his feeling and emotions. Happy or unhappy experiences may have outlet in this way. We should allow the mass effect to continue without persuading the child to "make something" and without pressing him to tell what he is making. How can he tell when perhaps it is just a vague feeling that he is portraying, or when the mass becomes successively a whole array of objects? A mass of color has its meaning, and we may have faith that the child will gradually come to have a more definite purpose. Perhaps we can get the best analogy from the sunset mass of color which seems to take form and change before our eyes. A child, like an artist, is able to read into his work a whole world of changing effects.

When a child talks while he is working or after he is finished, he deserves a sympathetic listener. To note down or remember his words will be of great interest to those concerned in his development. High and low spots in his life may be revealed in this way and the workings of his mind followed through succeeding stages. All his results should be kept and examined for indications of growing ability and for preferences in color and design. There is strong evidence that these are worthy

of our utmost attention. Some children reflect their environment to an amazing degree, changing their color preference when things go wrong. Others are apt to paint the same kind of scene or pattern and to choose similar colors over long periods of time and despite changes in environment. "One of man's deep-seated needs is . . . for a feeling of adequacy, the carrying through of achievements brings to him—as does little else—proof of his own ability. Children, too, no matter how young, need proof of their ability."\*

Technics are not yet needed nor is exactness of detail. They belong to a later, a more sophisticated period and are too arbitrary for childhood needs. The introduction of rules and of definite ideas might well turn the effortless plans and nebulous thoughts into studied artificiality if such are injected into the scene before the child is ready or feels the need for them. "Training is harmful if it precedes the development of the power to be trained."† Let us wait until the need is felt and the child asks our help or seems discouraged and anxious for some information. Even then let us restrain our wish to make it a "lesson." Rather, let us be content to give the bit of knowledge needed, realizing the danger of imposing adult standards before their time.

"The inherent right of every child, as growing man, is to have a lengthier stay with concepts and imaginative expressions through art . . . to find new paths . . . new ways through self-expression, to the realization of the individual self."‡ Shall we not give our children "a lengthier stay" with art—a free opportunity for imaginative and creative play with art materials. Who can tell when clamorous ideas will want expression? How can we predict the hour or the day when overwhelming desire will beg release? Who will take the responsibility of denying a child's right to find the space, the materials, and above all the encouragement he needs, when and where he needs them?

If we fulfill our part in providing all these things, how long can we expect this childlike creativity to last? It will last as long as life continues, provided the school, college, and business do not press too heavily upon the artist in him. Perhaps the best gift of childhood is that the child is not forced to drop the artist for the business-man and that when he so desires, he is free to create. Is not this the true meaning of childhood?

\*Baruch, Dorothy, *Parents and Children Go to School*, Scott, Forsman & Co., p. 355, 1939.

†Mathias, Margaret, *The Beginning of Art in the Public School*, p. 10, Scribner, 1924.

‡Lisner, Arthur, *Education Through Art—The Art Mind*. Prog. Educ. Year Book, p. 226, 1936.

# ART IN DEFENSE

(Continued from Page 3)

## VISUAL ARTS CONTRIBUTE TO A RENEWED SPIRIT

● Fighting for his liberty man must, some time, somewhere, renew his spirit. At home and on the front, people must find release from the oppressing weight of defense and offense. Here the visual arts make their contribution. The government recognizes that harmonious living quarters and recreation centers are vitally necessary to the morale and well-being of its fighting army and its army of workers producing the goods of war. They are no less necessary to those who carry on at home. To any individual, a picture or a building well-remembered in theme and composition, possessed as one's own in mind and spirit, may be recalled, as a tune or a poem is recalled. This offers a source of infinite pleasure, comfort and strength after strenuous hours. Actual work in the art holds one of the supreme experiences of life. It may outlaw the banality of modern entertainment, may be the means of creating useful objects, may provide emotional outlet and the superb joy of accomplishment. "I made this myself!" Someone wrote a successful article not so long ago called "Your Happiness Is In Your Hands."

## THE SCHOOL ART PROGRAM IS AN ORGANIC PART OF DEFENSE

● The well-planned school art program, remote much of the time from the professional work that creates art in spectacular volume, should be looked upon, nevertheless, as an organic part of the defense effort. Indeed, the teacher

of the visual arts may feel, and rightfully, that she, in her won little classroom far removed from diplomatic centers and the battle areas is working with the precious stuff out of which character and national achievement are created—values men will defend to their last blood. Thinkers today recognize the place of art training in the development of children, that art training contributes to the achievement of a free personality. It is generally conceded that without a well-developed personality no individual ever finds his true place in the world. Furthermore, art training provides a sense of organization of relative values without which the individual and the nation are lost. America needs for its defense men and women of strongly integrated personalities.

## ART PROVIDES EFFICIENCY AND BEAUTY IN DEMOCRACY

● Every time an art teacher in some unit of study in any town's public school helps a grimy little boy, or a pig-tailed girl-child to realize the beauty of color, the satisfying quality of good line and texture, the beauty that comes from orderliness, and relates those to life situations of home and community, she is laying the foundation for a greater America more worthy of defense. In after years, it is reasonable to expect, such children may express these art concepts in the selection of vocational or avocational pursuits that will banish triviality, in the selection of home and home furnishings, in the selection of public buildings for their towns, in the planning of living areas for greater beauty and for the greater happiness of all concerned. Herein lies another of art's great services to Democracy, the provision of efficiency and beauty for the enjoyment of every citizen. These children, then, grown adult, may pour out their hearts into the making

of neighborhoods and towns far more livable than those any other generation has achieved. These they will never yield to tyrant foe. The art teacher's stake in the defense of America is fearful and challenging.

## WISE ADMINISTRATORS KNOW THAT ART REVEALS THE HEART AND SOUL OF NATIONS

● Furthermore, every administrator who first has glimpsed for himself the meaning of art in the life of man and who sees to it, therefore, that art becomes a part of every child's experience and of every college student's heritage is contributing to the defense of America. Wise man that he is, he will know that from the visual arts, as from a book of history and literature, boys and girls will learn the heart and soul of nations, their vanities and mistakes, as well as their glories. Tolerance and respect will follow. Art will contribute, in this manner, to an adequate understanding of the sweep of history and of America's place in the destiny of man. He will know, too, and hope with the art teacher, that the concepts and controls gained from a study of art will help create in the future a noble citizenship, an exalted standard of home life and of Democratic living. Than that, there can be no higher achievement in any civilization. This, in other years, men will fight to defend.

## ART CREATES CHARACTER

● Art, then, is an inseparable part of those values we wish to preserve. Art works today to create character, emotional balance, and all those worthwhile achievements of mind and hand that coming generations will regard as priceless.

AT TIMES LIKE THESE IT IS INTERESTING AND REASSURING TO KNOW THE OPINIONS OF OTHER AMERICAN CITIZENS WHOSE PROFESSIONS CENTER AROUND ART EDUCATION. FOR THAT REASON WE ARE PUBLISHING IN THIS ISSUE SEVERAL CONCISE STATEMENTS WHICH HAVE COME TO US FROM VARIOUS SECTIONS OF THE NATION.—THE EDITOR.





# ASIDES

BY

*Helen Durney*



With the coming of any social crisis whether it be national or of greater scope such as the world war of today the artist is one of the first to feel his helplessness. That is, art in all of its branches not the painter and sculptor alone. We had hoped to have a comprehensive report to give you at this time on a newly organized group called the National Art Council for Defense. As we go to press, however, we will have to content ourselves with ought but the first brief announcement of the plan since the complete outline is not ready for distribution. It is imperative to every person who in any way deals with art as a livelihood, vocation or interested layman to do his utmost to keep the creative spirit alive in the world. The Art Council composed of 17 recognized art groups came about for this very reason also: "To help American artists participate most effectively in the country's war effort. To gather information on the needs for the services of artists, as artists, in the armed forces and for the armed forces: in defense industries, in government bureaus and agencies, in civilian defense and so forth, so that this information may be available to the entire world. To gather information on what kind of work artists can be trained to perform in defense industries. Through their organizations, to take a census of New York artists who are anxious to participate in national defense, and set up a file which will adequately list their capacities and experiences. To plan ways by which this objective may be made national in scope."

Headquarters for the National Art Council for Defense are located in the Architectural League of New York, 115 East 40th St. James C. MacKensie, chairman; Edgar I. Williams, vice chairman; Allyn Cox, secretary; Albert S. Bard, treasurer; A. G. Brinckerhoff, G. Piers Brookfield, Alfred Geiffert, Jr., Karl Gruppe, Julian Clarence Levi, Electus D. Litchfield, Howard Lee Irwin, Hildreth Meiere, J. Scott Williams, Leon Dabo, Wilfred S. Conrow and Henry R. Rittenberg comprise the committee.

We hope you will do everything in your power to aid and abet such a council. Find out if someone in your city is a representative. Go to your Chamber of Commerce headquarters for information. If nothing to date has been done write to the committee in New York to get details as how you too, may organize artists in your locality. Keep Design magazine informed as to the outcome of your efforts. Remember every community is different, therefore needs and results will vary in different parts of the country. What you do may

be just the solution someone two thousand miles away has tried to accomplish without the functional results they wanted and hoped for. So in doing and in sharing you will be contributing in no small way to this huge national problem. Great discoveries will, in all probability, be made now which will help in a post war art world. Anything which calls for unified energies is bound to bring lasting and fruitful returns if only it is to teach us the way to exert cooperative energies.

The museums of New York are all cooperating in using buildings for meetings, galleries for exhibitions and members of their staffs for research.

What are you doing for the artist in this emergency?

We will bring you all of the news we can glean but watch your newspapers and weekly magazines for much can happen between publications of a monthly edition.



And here is a competition which should interest readers of Design. The deadline is January 1943. The reward for winning will be \$1,000 plus a plaque plus the honor of having the winning design reproduced and placed for all time in the Museum of Costume Art. For it is a dress design contest. Coty, the perfumer is sponsoring the award which will be presented to the person whose design for women's apparel will be considered one of the outstanding ideas of the year and will have achieved one of the following results. To design a garment or garments with a feeling for the times in which we live; "a whirlwind success"; a basic change in silhouette or a strong new influence.

The announcement came from Grover Whalen, chairman of the Board of Directors of Coty, Inc., as he addressed a luncheon gathering of some 40 fashion editors of national magazines and newspapers. These guests whose work justifies them for such a post will serve as jury of selection and award for the competition.

Mr. Whalen explained the reasons for the unusual award were that the fashion industry has a distinct place in our war effort because of its contribution of morale. It also contributes employment to 100,000 wage earners with "life blood" to 20,000 separate establishments engaged in the fashion business and a 3 billion dollar annual volume to to national life. Mr. Whalen added: "Coty believes that American fashion after two years on its own, needs but one thing: the development of greater pride in its own achievements."

Further information concerning the details of this competition will be brought to you in the March issue. In the meantime get your thinking caps, the creative ones, on and plan some ideas, in words if not in drawing. It opens up excellent problem possibilities for school work, costume research and debates as to what is basic, functional and therefore useful in the realm of clothing. We certainly have need for it. Stir up your own merchants to give a similar recognition to such enterprise for any local artists who compete or if they do not wish to compete in the large effort for honor, keep your contest local or within a 25 mile area.



Most of the schools where fashion design is their key purpose are devoting much time to the question of women's wear in time of war. To be or not to be uniforms, but all are of the opinion that clothes for our present needs should be designed for the purpose of a long term use; to be easily cared for; to be so contrived that one at a moment's notice may whip up to a complete ensemble.

Students of the Traphagen School of Fashion recently held a style show of 31 models for simple dresses and slack suits, all made of cotton and suitable for defense and utility workers. All the garments used what is called the "free for all"

sleeve. This is a simple sleeve with but one seam from wrist to waist line. No shoulder seams at all. We would like to see it work. A jury of fashion editors chose three winners, three runners-up and two honorable mentions. The winners were: one piece, sleeveless jumper dress in blue poplin with beige shirt designed by Victoria Litsios; one piece slack suit, over-all pattern, with tight cuffs at wrists and ankles. This was in green cotton and closed with a zipper. We thought zippers were going out due to metal priorities. Lillian K. Fritts designed this. Sylvia Rosen was the third winner with another slacks suit in blue with shirred pockets and a surplice opening.

According to the prophesies of stylists, merchants and manufacturers cotton should be the material kept in mind whether you are designing prints for dinner dresses or aprons, upholstery of curtain textiles, laces or stockings. Not alone from the standpoint that silk is not out of the question but also because cleaning fluids are about to be removed from our lists. We also read that crinkly cottons hold sway over the smoother varieties since no ironing is required. We would really like to hear of any such successful projects of yours.

★ Another outlet for the work of artists and a very fertile field is that of the Child Encyclopedia. There are several of these and any children's room librarian will be glad to give you a list of names and addresses. We then suggest you write to the individual art directors asking for any information, they usually have much of this already printed, for you to use in having useful drawing projects whereby students may acquire another type of skill and more samples for portfolio plus information for, we hope, a now growing note book. The only such publishing firm we know first hand is "The World's Book Encyclopedia," Quarrie Publication Corporation, 35 East Wacker Drive, Chicago, Ill. Miss Helen Mitchell, editorial department is the person to contact. Photographs as well as drawings, the latter in black and white also in color are used in these books which are kept up to date constantly.

Drawings must be meticulously accurate for it is, after all, a source of information. We have several printed lists of subjects here before us. Some of the headings with sub-topics run as follows: air craft: position of controls for climbing, banks, etc.: how the airplane gets its lift; parts of an airplane: markings of planes: the principals of stream lining, etc.

The subheadings show some of the many phases of each subject which can be illustrated diagrammatically. But you are warned not to incorporate too many points in one illustration. Birds call for parts of a bird, types of beak, types of feet, how to make a bird house, principal routes of migrations, types of nests, hatchings of baby birds, types of eggs, etc.

On another alphabetical list are hundreds of topics and to an art teacher these brochures will offer endless ideas for school problems to work out in dozens of ways. If however, these drawings are done with the pretense that they will be used in an encyclopedia the following should be kept in mind, "That the completed drawings of all diagrammatic sketches should be accurate, striking, interesting and above all simple. They should actually make the subject twice as understandable as it would be without them. Remember also, the age group for which you are making the drawing. In the case of the world book encyclopedia children between the ages of 8 and 18 are to be reached."

"Think of some child of your acquaintance—preferably one nine or ten years old and imagine how you could best picture

for him the world about him. Also how you could simply and honestly in all clearness answer his questions with illustrations. It is particularly desirable to have pictures which answer the questions, 'How, What and Why'."

Besides being interesting and artistic each picture must clearly and forcibly explain some important fact. It must be simple and must have a central idea. There must be as few distracting details as possible—in fact merely to clarify the central idea. It should, if possible show action and have an element of human interest."

Miss Mitchell says: "Our full page is 8 and one-eighth inches by 5 and one quarter. Each column measures eight and an eighth by two and a half inches. Bleed-off pages measure 7 inches by 9 and seven-eighths."

In the last paragraph in her memorandum to artists she says: "The purpose of this memorandum is to suggest ideas. Do not be hampered by it but feel free to be as original as possible. In the long run the final decision will rest not on general principles but on the effectiveness of each picture and how well it answers these questions: is it important? does it present visually facts or ideas which could not be expressed so adequately in words? Is it true? Will a child understand it? Is it striking? Does it command attention? Does it arouse interest in reading the text further?" In this field there is excellent opportunity for artists who can demonstrate originality, ingenuity and artistic ability in planning and executing diagrammatic or explanatory drawings for children.

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# Are You Aware?

*We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.*

## New Exhibitions

The addition of several new exhibitions to the program scheduled for the Museum of Modern Art during the next four months is announced by Monroe Wheeler, Director of Exhibitions and Publications for the Museum. These, with the two large exhibitions previously scheduled, will round out a very busy 1941-42 season for the Museum.

As already announced, on January 21 the Museum will open a large exhibition of the work of American painters and sculptors living outside the New York metropolitan area. This exhibition, under the title **Americans 1942: 18 Artists from 9 States**, is being directed by Dorothy C. Miller, Associate Curator of the Museum's Department of Painting and Sculpture. Miss Miller spent several months last summer traveling over the country in search of the best work of artists, many of them little known—in some cases entirely unknown—to the New York art world. The exhibition will be on view at the Museum through March 8 and will then be circulated to other museums and art galleries throughout the country.

"**Americans 1942**", said Mr. Wheeler, "is the first of a series of exhibitions we plan to hold annually to show the work of artists of the United States. **Americans 1942** will inaugurate this continuing survey of American art in the 1940's. Although the exhibition this year excludes the work of artists closely identified with New York, succeeding shows in the series will not be limited in this way. These annuals will be not merely large group exhibitions, but will give each participating artist, in effect, a small one-man show. For that reason, instead of showing the work of a considerable number of individual artists in each exhibition, we shall attempt to focus public attention on fifteen or twenty artists. For example, in **Americans 1942** we are showing approximately 150 paintings, watercolors and drawings and 40 sculptures, the work of eighteen artists from nine states. The smallest number of works by any one artist is 5; the largest number 20. In this way from year to year we hope to place before a large public a fairly comprehensive showing of the work of many American artists."

On January 28 the Museum will show in its Young People's Gallery an exhibition entitled **The Artists' New York**, which will be composed of paintings selected from the Museum's Collection. On March 4 the Young People's Gallery will hold a **Children's Festival of Modern Art**, the first exhibition prepared by the Educational Project for younger children. It will include paintings, sculpture, and constructions especially chosen for the delight of small children. The gallery will be arranged to the scale of three-to-nine-year-olds.

The Photography Department will open a **Negative and Print** Exhibition on February 18. This exhibition is being prepared by Ansel Adams, member of the Museum's Photography Committee, in collaboration with the Art Center School of Los Angeles, California. The exhibition will be technical in nature: a demonstration of the controls which the photographer has at his command in print-making.

On March 18 the big **Henri Rousseau** Exhibition, composed of approximately fifty works, will open at the Museum. This exhibition has been prepared in collaboration with the Art Institute of Chicago, where it will have its premier on January 22. The exhibition will be directed by Daniel Catton Rich, Director of the Art Institute, who has also written the text of the Rousseau catalog to be published by the Museum of Modern Art. This exhibition will remain on view through May 3. There will also be exhibitions every month of recent acquisitions to the Museum Collection in its various departments.

## Movable Masks and Figures of the Northwest Pacific Coast Indians

● A hitherto-unstudied phase of the work of the Northwest Pacific Coast Indian has been considered in a portfolio of plates with text by R. Bruce Inverarity, and an introduction by Dr. Erna Gunther, which has recently been published by the Cranbrook Institute of Science, Bloomfield Hills, Michigan. It covers the string-operated, movable masks and figures characteristic of the region. The ceremonial dances of these Indians use unique types of masks and headdresses; the dancer, by pulling strings, is able to open the outer mask to show another within or to move parts of the mask for realistic or mystic effect. They also have puppets, operated by strings from above, to represent ghosts and supernatural beings. While the medicine-men of many American tribes commanded awe with objects moved by invisible strings, nowhere apparently did they reach so high a development as on the Northwest Coast.

In her introduction Dr. Gunther outlines the cultural background of these ceremonial mechanisms. In his text Mr. Inverarity, who has studied the region and the Indians at first hand, going in an open boat from island to island of the archipelago where they live, and who sees their work with an artist's eye, explains in detail some of the rites in which the masks and puppets are used. He has made color drawings of eighteen outstanding pieces now in American and European museums (the puppets are especially rare) which are faithfully reproduced on as many plates by silk-screen printing.

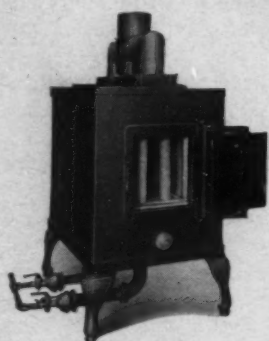
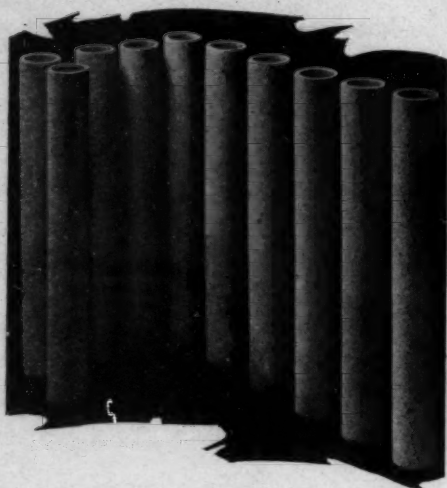
The text and plates, 12½ by 19 inches in size, are enclosed in a substantial cloth-bound portfolio decorated with the Northwest Indian motive of a killer-whale. This portfolio and the plates were produced by the Michigan Art and Craft Project of the WPA. Limited to an edition of 250, copies are available, upon payment of \$5.00, a co-sponsoring fee, to the Cranbrook Institute of Science, for educational institutions, wholly or partly supported by tax funds. Public libraries, public schools and municipal museums are among those eligible. Because of the small edition, applications should be made quickly if a copy is to be obtained.

## American Negro Art

● After months of preparatory work, the exhibition of American Negro Art opens at The Downtown Gallery, New York. Probably the most comprehensive of its kind, the exhibition includes a remarkable collection of about 75 paintings, sculpture and prints produced by negro artists in the United States during the 19th and 20th centuries. The earlier examples were chosen to provide a native background for the contemporary group. Dr. Alain Locks of Howard University, author of "The Negro in Art" acted as advisor, and

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together with the other members of the Coordination Committee—Mr. Daniel Rich, the Harmon Foundation, Mr. Peter Pollock, Mr. Robert Carlen—generously assisted in selecting and assembling the material from all parts of the country. From museums, galleries, universities, private collections and artists' studios in New York, Illinois, Pennsylvania, Louisiana, Ohio, Rhode Island, California, Georgia, Kentucky, Virginia, Tennessee, Missouri, Massachusetts, the Carolinas, etc.

In making the final selection, Mrs. Halpert, the gallery director, was guided entirely by quality rather than sentiment or patronage. There is an extraordinary degree of accomplishment in the work of these artists, a high professional standard which little reflects the adverse conditions under which the work was created. Several of the "primitives" are represented in order to give an inclusive picture of negro art. Among the 19th century painters are Bannister, Duncanson, Hazleton, Simpson and Tanner. In the 20th century group are Alston, Bearden, Carter, Cortor, Crichlow, Crite, Johnson, Joseph, Lawrence, Lewis, Pippin, Edmondson, Barthe, Johnson and Savage—all of whom have attained some recognition—as well as a number of newcomers who offer "surprises" to even the most seasoned gallery visitors. The styles are as varied as the subject matter, much of which is fresh and vital. Despite the difference in style and subject, the objects on view have a distinctly homogeneous quality, a strongly racial characteristic in color organization, in rhythm and form, a characteristic which distinguishes negro music, dance and literature and which has added so greatly to our native culture.

The Downtown Gallery had two objectives in presenting this exhibition. One was to continue its educational program in demonstrating to the public the valuable contribution made by American negro artists. The second objective was to provide opportunities for further development of negro art by inaugurating a special Negro Art Fund for the purchase of paintings, sculpture and graphics by living negro artists, such works to be presented to museums and other public institutions.

As a means of inaugurating the Negro Art Fund, a special Preview and Formal opening took place on Monday, December 8th, from five to seven o'clock. A distinguished group of interested laymen and artists is serving on the sponsorship committee for this occasion. It is headed by Mrs. Franklin D. Roosevelt and Mayor LaGuardia.

## Art In National Defense

● The United States Army has lately created a department of MORALE in which ART IN NATIONAL DEFENSE is to play an important and practical part.

By organizing painting and sketching clubs in which soldiers who have experience in civilian life, as artists, commercial artists, magazine and newspaper illustrators, motion picture animators and illustrators, art students, etc., may employ their leisure hours to serious advantage.

Competent instructors will be sent to the Camps. Art equipment and materials will be furnished. Soldier artists will be inspired to reproduce camp and military life as an historical record for posterity. The work of the soldier artists will be exhibited in the big cities of the Country. Inter-camp cartoon, poster and animating contests will be conducted. Art centers in the cities will be provided whereby soldier artists may visit for instruction and association.

Touring exhibitions by well known artists will be hung in the Service Clubs INSIDE the Camps for sixty day periods, thereby making these Service Clubs more attractive, educational and homelike.

Exhibition paintings by leading artists, valued at over \$30,000.00, have already been subscribed by the artists of Southern California.

The expenses of this educational and morale activity are high. The artists have shown a splendid spirit. The U. S. Army has done all that it is at present authorized to do by furnishing and paying for insurance and transportation. No other Army funds are available. Patron members are in a position to cooperate and further a morale activity deeply appreciated by our boys in the Camps.



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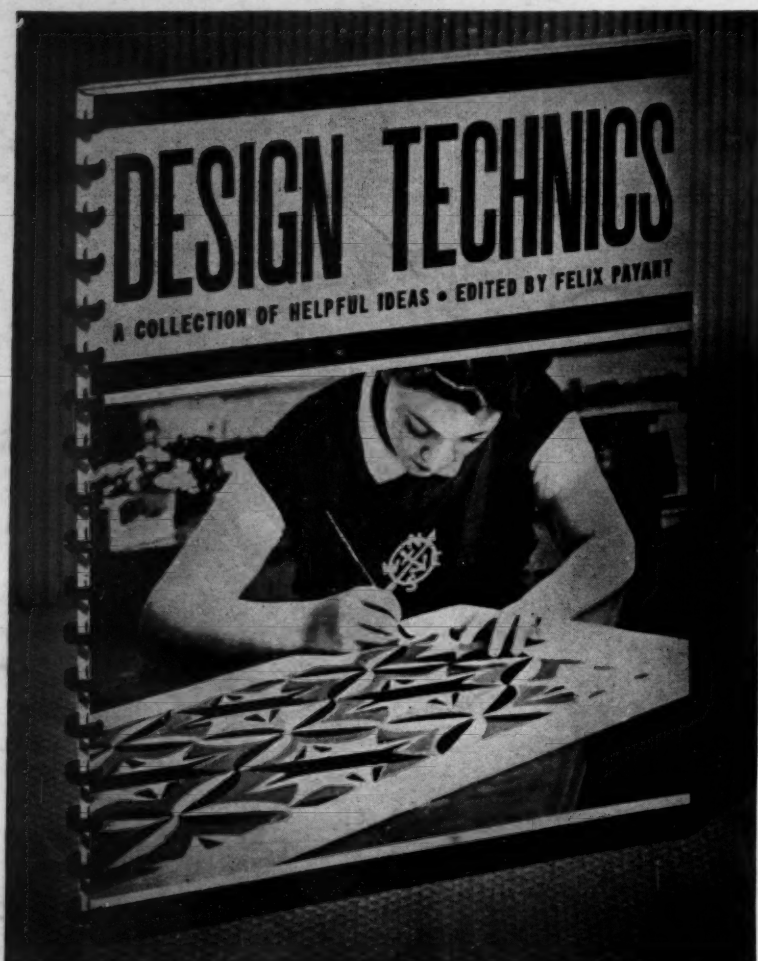
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